

the *Circus* was however the Place generally appointed for all these publick Exercises; or to speak more properly, whatever Exercise was practis'd in private Places, the same became a publick Exercise in the *Circus*. After the Horse and Chariot Races, the Foot Races began, at which he that first reach'd the *Metæ* won the Race; and these were generally the same Persons that had run on Horse-back and in the Chariots, among which there were sometimes Men of Quality. These however, *Lampridius* tells us, the Emperor *Alexander Severus* did not allow, but always put his Slaves upon such Exercises, saying, that it did not by any means become young Noblemen to run, unless at the sacred Sports. *Domitian*, who liv'd above a Century before *Severus*, order'd young Girls to run at the publick Sports, one of which sort of Races we have seen just above.

III. Another of these *Gymnasian* Exercises was Wrestling, at which the Wrestlers first anointed their Body before they enter'd the Lifts. They had Masters to teach the Youth this Art, one of which we see here<sup>1</sup>, taken from PLATE LII. a Gem: The two young Men are ready to engage, and the Master has in his Hand a Rod or Switch, probably to correct him that does not exert himself, and do his Duty. In the ealier Age the Wrestlers did not strip; but in after-times we find they did; for in most of the Monuments, both of Marble and Brass, we generally see them naked. The Engagement was not over upon the Fall of one of the Parties, as appears by the two Wrestlers of Alabaster in our Cabinet<sup>2</sup>; one of which has given the other a Fall, who tho' he is down, yet still appears to contend, and gives the other a kick upon the Face with his Foot. Some indeed suspect this is the Work of some modern Hand; but most Antiquaries look upon it as Antique. Of the other two Wrestlers here given<sup>3</sup>, and taken from a Roman Marble, he that's down still contends for Victory.

IV. There was another sort of *Athletæ*, call'd *Pugiles*, from *Pugno*, it being the manner of these Combatants to fight with their Fists. This Exercise was more moderate when they fought open handed, as we see this Wrestler<sup>4</sup> taken from the *Villa Burghesia*: Their way was to cuff until one of the Parties dropt, and demanded quarter of his Adversary. Sometimes they box'd with Plummets of Lead, or Stone in their Fists, which made the Exercise more violent, and of consequence probably shorter, they being sooner knock'd down this way.

V. The *Cestus* was yet more violent: For the *Cestiphori*, as these Combatants were call'd, had a sort of Guard for their Hands made of Plates of Brass, and fasten'd with leathern Thongs. Those we here present you with are very corpulent, as indeed they had need be that engage in so violent an Exercise: They were also very careful to keep their Bodies in good plight. The first *Cestiphorus* here given<sup>1</sup>, was publish'd by *Fabreti*, with much more Exactness than it was by *Boissard*. PLATE LIII. Here are two Inscriptions, one of which is M. ANTONIUS EXOCHUS; the other begins with these three Letters THR. which *Fabreti* thinks ought to be joyn'd to the preceding Inscription, and to be explain'd *Thracian*, he being of the Number of those Gladiators they call'd *Thracians*; of which it must be own'd he has all the Marks. The whole Inscription, according to *Fabreti*, ought to be read thus: MARCUS ANTONIUS EXOCHUS NATIONE ALEXANDRINUS ROMÆ OB TRIUMPHUM DIVI TRAJANI DIE SECUNDA *spectaculorum ejus occasione editorum*. TIRO CUM ARAXE CÆSTIBUS MISSUS ROMÆ MUNERE EJUSDEM DIE NONA FIMBRIAM LIBRARUM NOVEM MISSUM FECIT ROMÆ MUNERE EJUSDEM. In English thus: *Mark Anthony Exochus, while he was Apprentice, was sent to combat at the Cæstus with Araxes, the second Day of the Spectacles given in honour of Trajan's Triumph, at which he wore Ligatures or Thongs of nine pound weight, and on the ninth Day gave his Adversary a Fall.* The Inscription is imperfect, the Marble being broken at the bottom. *Fabreti* also



also confesses that in what remains there are some things not otherwise to be explain'd than by Conjecture. *Exochus* is call'd a *Thracian*, tho' by Birth an *Alexandrian*, because of his being of the Number of those Gladiators call'd *Thracians*, tho' they were of another Country: For they call'd them *Thracians* from their using *Thracian* Arms, such as the *Harpe*, which was a kind of crook-ed Sword or Faulchion, whose Blade made an obtuse Angle, and the *Parma*, which was a Shield not unlike the *Roman* one us'd by the *Legionarii*; both which Arms we have here exhibited. He wears Breeches, and a Belt or Girdle of a singular Form: His Legs and Knees are also arm'd in an uncommon manner: The Ears of Corn and Crown fasten'd with a Ribbon, that appear upon his Shield, were Symbols peculiar to his Country of *Alexandria*, as may be seen upon several Medals. The Griffin at the top of the Image is thought by some to hold a kind of Bonnet, denoting the Liberty that *Exochus* had obtain'd by the Victory he gain'd at the Combat of the *Cestus*: His right Hand is arm'd for the Combat, and the left naked, which is contrary to the Custom of others, who had also the left Hand arm'd; such is he beside him<sup>2</sup> with his Face broken off, which<sup>3</sup> was publish'd by *Fabreti*: The next<sup>3</sup> has the left Hand better arm'd than the right, tho' the right is what they box'd with; and is so cover'd that none of the Fingers so much as appear.

<sup>4</sup> VI. The two following *Cestephoris*<sup>4</sup> in this Plate, have both the Arms equally<sup>5</sup> prepar'd: All the other Arms and Hands fenc'd with the *Cestus*<sup>5</sup> that appear in this Plate, were copied from the Originals of M. *Fabreti*, who assures us, that the *Cestus* publish'd by *Jerome Mercurialis* were forg'd by *Pirro Ligorio*, and that no such were ever seen in ancient Monuments. These Combatants sometimes guarded their Heads with Fillets, Thongs, and certain Head-pieces that cover'd<sup>6</sup> their very Ears; the Figure of which may be seen upon the Head<sup>6</sup> exhibited at the bottom of the Plate, publish'd by *Fabreti* in his *Trajan* Column.

VII. Another way of fighting was with a kind of Club or thick Staff, with Thongs fasten'd to it, at the end of which were Balls of Lead. The Combatants at this beat one another cruelly, and thus it was that *Dares* and *Entellus* in *Virgil* fought. *Servius* may therefore very easily be credited, when he says that they seldom ended this Exercise without the Death of one of the Parties. 'Twas with this Instrument that the Christian Martyrs of old were murder'd, there being hardly any other among the Heathens more in use, as may be seen in our Martyrologies, where *Plumbatis Cæsus* often occurs. At the Combats of boxing, the conquer'd Party presented the Victor with Grass, acknowledging him thereby the Conqueror.

VIII. Another of the *Gymnasian* Sports was leaping; at which Exercise he that leap'd the farthest was judg'd the Conqueror: But concerning this we find some things related that seem incredible. Thus we are told that one *Phayllus* leap'd six and fifty Foot at one Jump; which is something so very extraordinary, that I cou'd very easily believe *Tretzes* mistaken in the Number, did not *Eustathius* say the same thing himself.

The *Discus* was another of the Exercises of the *Athletæ*, and was not unlike our Quoit at this Day: This *Discus* was round and flat, and made of Stone, or Iron, or Lead. The Conqueror at this Game was he that threw it the highest, or farthest, as it was agreed between the Parties.

IX. These are the five Sports of the *Athletæ*, call'd in *Greek* *παγκράτιον* & *πένταθλον*, and in *Latin* *Quintertium*; the Engagers at all which were call'd *Pancratiastæ*, *Pentathli* and *Quinquertiones*. Some however distinguish the *Pancratiastæ* from the *Pentathli*; the first being, as they say, the Conquerors only at these Combats, and the last they that had fought or contended at them, whether they had conquer'd



quer'd or not; which Distinction indeed seems to be authoriz'd by the Etymology of both the Words. *Domitian*, who, as we have seen, gave the Spectacle of the Race run by Girls, oblig'd them also to box as the *Athletæ* did.

## C H A P. VIII.

## The Roman Processions.

WHAT they call'd the *Pompa* was a certain Procession celebrated at Rome, in Memory of a Victory obtain'd over the *Latins*, the News of which *Castor* and *Pollux* were the Messengers of to Rome. This Feast was at first consecrated to *Jupiter*, *Juno*, and *Minerva*; but became afterwards more solemn, and celebrated in honour of all the Gods. The stated time for this Procession was in the Month of *September*. It began at the Temple of *Jupiter Capitolinus*, and proceeded to the *Forum Romanum*, and from thence to the *Velabrum*, and afterwards to the grand *Circus*, where after having sacrific'd round the *Meta*, the Spectacles of the *Bigæ* and *Quadrigæ*, the *Gymnasian* Sports, and others were exhibited. The Leaders of the Procession were the chief Magistrates that were at that time in the City.

The Order of the Procession, according to *Onuphrius Panvinus*, was this: The Sons of the Nobility led the Van: The Sons of the *Equestrian* Order, whose Fathers were worth a hundred and fifty thousand Sesterces, march'd on Horse-back: Those of them, on the other hand, that were not so rich, walk'd on Foot, dispos'd in a military manner into Wings, Centuries, and *Manipuli*, as if they were going to War. These were follow'd by *Bigæ*, *Quadrigæ*, and Horses call'd *Defultorii*, led by the *Aurigæ* and *Agitatores*. Next to these came the *Athletæ*, namely the Runners, the Boxers, and the Wrestlers, all naked except the Privities; the Leapers, both Men and Boys, habited in Tunicks of a reddish Colour, girt with brazen Belts, at which hung Swords and Knives, and carrying in their Hands short Pikes. The Men wore moreover Helmets of Brass adorn'd with handsome Plumes: Every Band had a Man that march'd before it, and they that were in the first Ranks gave Orders to the succeeding ones to dance. One of the Company sung a sort of military Song, which they call'd *Proceleumaticus*: The Dance was what they call'd the *Pyrrhick* Dance, of which we shall take Notice below. These were follow'd by Persons that danc'd and leap'd like Satyrs; some of which were habited like the *Sileni*, that is, in hairy Garments and Palliums adorn'd with all sorts of Flowers; and others like true Satyrs habited in Skins, with which they cover'd also their Head. These Choirs of Satyrs were follow'd by Minstrels that play'd upon the Flute and Guitar; after which came the Servants of the Priests, carrying Censers, and little Boxes of Gold and Silver, in which the Incense and Perfumes were kept. Next to these came the *Camilli* of both Sexes, the *Flamines* and the *Æditui*, who were the Keepers of the Temple, the publick Scribes, the Guardians of the Archives, the Assistants of the *Haruspices*, the Calatores of the Priests, the *Pullarii*, the *Popæ*, the *Victimarii*, the Lictors of the *Flamines*, the *Præficæ* or Mourners, and other such like Ministers, who led the Bulls, the Cows, the Rams, and other Victims adorn'd with Ribbands to be sacrific'd. They also carried the richest and finest Vases of the Temples, Goblets, Cups, Candlesticks, Augural Staffs, Sacerdotal Bonnets, Tripods, Knives, Axes, *Simpula*, *Aspergilla*, and such like.



They also carried the Statues and Images of their Gods, with their Symbols and Ornaments, some in Chariots, and some on Mens Shoulders. Every one of the Gods carried also some Sign or Symbol of what he had invented for the Convenience of Life, and of what he had instructed Mankind in: *Jupiter* had there the Thunderbolt and the Eagle; *Minerva* the Olive and the Oyl; *Neptune* the Horse; *Mercury* the *Caduceus* and Letters; *Ceres* Corn; *Triptolemus* the Plow, and in short every one his proper Mark or Sign. The twelve Gods, accounted by both *Greeks* and *Latins* the *Dii majores*, march'd before; after which follow'd the inferior Deities, Demi-Gods and Heroes; to whom in process of time were added the Emperors and Empreſſes. Next to theſe Idols and Statues came the *Harmamaxæ*, or Chariots of the *Scythian* Faſhion, each of which ſeem'd to be compos'd of two Chariots, loaded with golden or gilded Crowns, Coats of Mail, Shields, the Spoils of Enemies, and other things of that kind.

Then follow'd all the Colleges of Priests, the *Pontifex Maximus*, with eight greater and ſeven leſſer Priests; the *Flamines* to the number of fifteen, the three greater of which were the *Dialis*, *Martialis*, and *Quirinalis*; and the twelve leſſer the *Volcanalis*, *Carmentalis*, *Floralis*, *Palatialis*, *Falacer*, *Furinalis*, *Volturnalis*, *Virbialis*, *Laurentialis*, *Lavinialis*, *Ligularis* or *Lucullaris*, and *Pomonalis*. Then the *Rex ſacrorum* with the Queen his Wife; and next the College of *Augurs* to the number of fifteen; the *Quindecimviri* of things ſacred, with their Maſter; the *Epulones*, or they that made ready the ſacred Feaſts, to the number of ſeven, which Number was afterwards augmented; ſix *Veſtal* Virgins led by another that was a kind of Chief; thirty *Curiones* with their Chief; twelve *Salii* with their Maſter; theſe were Priests of *Mars* that leap'd and danc'd as they went along; the *Salian* Virgins; the other *Salii* call'd *Agonenses*, or *Collini*; the College of *Feciales*, twenty in number, together with the *Pater-patratus*; the *Fratres Arvales*; the *Sodales Titii*; the ſixty publick Priests, two out of each *Curia*; the *Sodales Auguſtales*, and thoſe that were afterwards inſtituted for the Emperors that were deify'd; the *Luperci* of *Pan Lyceus*; the *Greek* Prieſteſs of *Ceres*; the *Galli*, Priests of *Cybele*, with the *Archigallus*; the Priests of every particular God; the *Præpoſiti* of the Temples; the *Haruſpices* and Priests of the *Bona Dea*, or the good Goddeſs. After all theſe came the Dictator, and he that was (*Magiſter equitum*) Maſter of the Cavalry in the time of the Republick, or the Emperor with the *Cæſars* his Sons, after the Extinction of the Republick; the two Conſuls, or other Magiſtrates inveſted with Conſular Power; the *Decemviri* to write the Laws; the military Tribunes; the *Triumviri* to look after the Republick; the two Cenſors; the Prætors, ſometimes twelve, ſometimes fifteen, namely the *Prætor Urbanus*, the *Prætor Peregrinus*, and the Prætors which they call'd *de majeſtate*, *de vi*, *de repetundis* or *de peculatu*, *de crimine inter ſicarios*, *de ambitu*, *de veneficio*, *de falſo*, *Cerealis* & *Tutelaris præfectus urbi*; the ſix *Ædiles Curules*; the Tribunes of the People, ten in Number; the Queſtors of the City, or Treasuſers; the three Men call'd *Capitales*; the three *Viri nocturni*; the *Triumviri Monetales*, or Maſters of the Mint; the *Quartumviri*, or four Men that had the Care of the Streets; the Præfects of the Treasuſe; the Curators of publick Affairs; the Curators of the *Tiber* and of the Sewers; the *Præfectus Prætorio*; the *Præfectus Vigilum*; the Curators and Denunciators of thirteen Regions; the Maſters of the Streets of the City; the Advocate of the *Fiscus*; the *Triumviri* of the Senate; the *Triumviri* for the review of *Roman* Knights; their Miniſters, Sergeants, Scribes, Heraldſ, Liçtors, Meſſengers, and others.

The Perſons that led the Proceſſion, were four ſorts of Priests, namely *Pontiffs*, *Augurs*, the *Quindecemviri* of ſacred things, and the *Septemviri Epulones*, of which mention has been made in the ſecond Volume; to which were added,  
after



after the Death of *Augustus*, the *Sodales Augustales*. When the Procession had turn'd the *Metæ*, the Dictator, or Consul, or Emperor, or whoever was then supreme Governour, order'd the Victims to be sacrific'd to the Gods for whom the Procession was made, and that upon the Pile that cut the *Circus* into equal Parts. The Priests therefore after having wash'd their Hands, threw pure Water upon the Victims, sprinkled their Heads, and having offer'd up Prayers and Vows, gave Command to the *Victimarii* for their Immolation; which was done accordingly in the manner already mention'd where we treated of Sacrifices.

The Sacrifice ended, the Priests, Magistrates and the Assembly took their Places, after which the *Circensian* Sports began with Chariot-Races, and continued with the *Gymnasian* Exercises above-mentioned.

We have here given two large Fragments of two Processions, one of which <sup>7</sup> is at *Rome*: The *Camillus*, carrying an *Acerra* and *Præfericulum*, is crown'd with Laurel, as are also all the other Men: Women and Boys likewise make part of the Procession. The other Fragment <sup>8</sup> seems to have been a much greater Procession: There the Lictors march with their *Fasces*; there are also young Men arm'd with Helmets, and Shields of an oval Form, two Minstrels playing upon Flutes, &c.

## C H A P. IX.

I. The Ludus Trojanus. II. Other Games. III. Games performed in the Fields.

I. **T**HE *Ludus Trojanus* is said to have been instituted by *Æneas* in *Sicily*, to exercise his Son *Ascanius* and other Boys, and to have been afterwards brought by *Ascanius* into *Latium*. This Game was celebrated in the *Circus* by Boys of the *Patrician* or *Equestrian* Order; who had then a President over them call'd *Princeps Juventutis*, a Title taken by several Sons of Emperors, as may be seen upon Medals. It was almost grown out of Use when *Cæsar* was Dictator, but was restor'd by him, as being a Descendant, as he look'd upon himself, of *Æneas* and *Ascanius*. The Boys at this Game were mounted on Horseback, and began with Courses, form'd themselves into Squadrons, and engag'd in a kind of hostile manner: At length one Party yielded to the other, and they that fled were pursued; which done, a Peace was made, and so ended the *Ludus Trojanus*.

II. But these mock Engagements were not only the Practice of Boys, but of grown Men too, who sometimes form'd themselves in like manner into Battalions, dispos'd into Battle array, and sometimes into what they call'd the (*Testudo*) Tortoise, which was done by clapping their Shields upon their Heads, as the manner was at the Siege of a Town. They also fought on Horse-back, and sometimes on Elephants; twenty of these being at one time shewn engaging with five hundred Foot; and at another time twenty more, with each a Tower upon his Back, with six Men engaging against five hundred Horsemen, and as many Foot. Sometimes they oblig'd the Captives of various Nations to combat one another, as the *Daci* and *Suevi* at one time, which Spectacle lasted several Days. Sometimes also they represented the Siege of a Town, carried on their Attacks, assaulted, and took it, &c.

III. Games were also sometimes perform'd in the Fields; such were those exhibited by *Tiberius* a few Days before his Death, at which he himself darted the Javelin at a wild Boar let loose: Such also were those exhibited near *Ctesiphon*, according to *Rufus*, by *Julian* the Apostate. In an Inscription publish'd in my  
*Diarium*



*Diarium Italicum*, a certain Man nam'd *Nonius Manryllius*, is styl'd *Cancellarius primi Joci Campi Boarii*; he that had the Care of the first Game in the Field of Oxen; which shews that this Field was enclos'd either with Pales or Lattices, in Latin call'd *Cancelli*, and that this *Manryllius* was the Person that either look'd after the making or the repairing of them. This Office was reckon'd amongst the very meanest, for which reason it was, according to *Vopiscus*, that when the Emperor *Carinus* had rais'd one of these *Cancellarii* to the Quality of Præfect of the City, it was look'd upon as a very great Indignity. I will not however take upon me to affirm that this *Cancellarius's* Office was the same with that of *Nonius Manryllius*, who look'd after the Enclosures of the first Game of the Ox-field, this being call'd one of the *Cancellarii* of *Carinus*, who had probably the Care of the Barriers of the Emperor's Court; which is also the Opinion of *Salmasius*.

## CHAP. X.

### *The Triumphal Procession of Antiochus Epiphanes King of Syria.*

THE Processions or Triumphs of the *Greeks* were yet more magnificent than those of the *Romans*. *Athenæus* gives us the Description of two of them, the last of which is far more elegant and grand than the first. And forasmuch as they are not only remarkable on account of their Magnificence, which surpasses all that we have seen before, but also let us into the Knowledge of a great many things that relate to Antiquity, I therefore thought it not improper to give them both a place here.

The first Procession is that of *Antiochus* surnam'd *Epiphanes*, which Name was after changed into *Epimanes*, which signifies Furious; that Prince, who otherwise had some good Qualities, having shewn in some particular Instances a certain Inequality of Conduct, and an odd kind of Fantasticalness that border'd on Madness. That Prince being appriz'd that *Paulus Æmilius*, a Roman Captain, had exhibited some Sports in *Macedonia*, was resolv'd to do something in that way that should surpass all that he had heard of the Magnificence of the Sports of *Æmilius*. He sent Legates and Messengers through all the Cities to publish his Intention to celebrate Games at *Daphne*, the Suburbs of *Antioch*. Thither therefore they repair'd from all the Cities of *Greece*, so that the Concourse of People was great. The Procession was celebrated in this manner. Five thousand young Men, arm'd in the *Roman* manner, march'd in the Front of the Procession, each of them wearing a Coat of Mail: These were follow'd by the same number of *Mysi*, who were succeeded by three thousand *Cilicians* lightly arm'd, and wearing each of them a Crown of Gold: Next to these came three thousand *Thracians*, and five thousand *Galatians*, and next to these twenty thousand *Macedonians*, five thousand of which had brazen Shields, and some Silver: These again were follow'd by two hundred and forty Pair of Gladiators, and these by a thousand *Nisæan* Cavalry, and three thousand more from the City, the greatest part of which had Gold Collars and Crowns, and some Silver ones. After these came a thousand Horsemen of those call'd *ἐταῖροι*, or Friends, all with Collars of Gold, and after them the like number of *φίλοι*, equipt in the same manner: After these came a thousand chosen Men, follow'd by the same number of what they call'd the *Agema*, who were also a Body of chosen Men that surpass'd all the rest. The whole Troop was clos'd with a Wing of *Cataphracti*, in number five hundred; they were so call'd from their being cover'd all over with Armour,

both



both themselves and their Horses. All that we have taken notice of thus far, wore purple *Chlamydes*, many of which were wrought with Gold, and adorn'd with Figures of Animals. This Cavalry was succeeded by a hundred Chariots and six, and these by forty Chariots and four, another drawn by two Elephants, and six and thirty Elephants following promiscuously and without Order. After these came eight hundred young Men, all with Crowns of Gold, a thousand fat Oxen, about three hundred Tables, and eight hundred Elephant's Teeth. It is not possible to reckon the number of Statues that there was; it shall therefore suffice to say, that there were as many as they had Gods, Demons, or *Genii*, and Heroes; all which Statues were either gilded, or cloath'd in embroider'd Garments: There were also Paintings of whatever concern'd the History of these Divinities; together with Images of Night and Day, of Heaven and Earth, of the Morning and Noon. The vast number of Vases and of Gold and Silver Instruments, will be conceiv'd by what I am going to say. *Dionysius*, the King's Secretary, had a thousand young Men attending him in this Procession, every one carrying a Vase of Silver, the least of which weigh'd a thousand Drachms. The King had also six hundred waiting upon him, with every one a Vase of Gold. Two hundred Women likewise carried Urns of Gold to scatter the Perfumes. Fourscore Women were carried upon Couches, the Feet of which were Gold, and five hundred more on Couches with Silver Feet; all which Women were richly apparell'd. And thus have I given what was most remarkable and magnificent in this Procession. *Athenæus* indeed goes farther, and relates after *Polybius* what was done after the Procession; but that would be too long for this place.

## C H A P. XI.

*The Triumphal Procession of Ptolemy Philadelphus King of Egypt.*

HOW grand soever the Procession of *Antiochus* was, it will make but a poor Figure when compar'd with that of *Ptolemy Philadelphus*, which *Athenæus* relates after the other, taken, as he says, from *Masurius*, who also had it from *Callixenus* the *Rhodian*. Before this Procession *Ptolemy* built a most sumptuous Tent, such a one perhaps as had not its Equal, and so large and spacious, that a hundred and thirty Beds might be contain'd within it, dispos'd in a Circle. But this we shall pass over without farther notice, that we may come to the Procession.

The Procession march'd through the *Stadium* of *Alexandria*, and began with the Representation of the Star *Lucifer*, it being at the rising of that Star that the Solemnity commenc'd: Then follow'd the Images of the King's Father and Mother; next to which came those of all the Gods, with all the Ornaments that related to their History, and after all *Hesperus*. The Order of the Procession was the same here as at the *Olympick* Games: Take therefore the Particulars of what was observ'd at the Procession of *Bacchus*. They that led the Van were the *Sileni*, some habited in Purple, and some in Garments of a deep red; these were appointed to open the way thro' the Crowd. After the *Sileni* came the Satyrs, twenty on each side, each of them carrying a golden Lamp. Next to these came *Victories* with golden Wings, carrying Instruments call'd *Thymiateria*, six Cubits high, part gilded, and part adorn'd with Ivy-leaves, and their Habits with Figures of Animals,



mals, the *Victories* shining with Gold on all sides. Next to these was a double Altar six Cubits high, cover'd with a large Ivy Branch all adorn'd with Gold, together with a Crown of Gold representing of Vine-leaves, and adorn'd with certain white Fillets that environ'd it on all sides. Then follow'd a hundred and twenty Boys cloath'd in purple Tunicks, and carrying each of them a golden Vase of Incense, Myrrh and Saffron. Next to these came forty Satyrs, with Crowns of Gold that represented Ivy-leaves, and their Bodies painted with different Colours: Besides the Crown on their Head, they carried another also in their Hands, which was likewise of Gold, and adorn'd with Vine-leaves: These were follow'd by two *Sileni* habited in purple *Chlamydes*, and wearing white Slippers; one of them having also a golden *Petagus* and *Caduceus*, and the other a Trumpet: Between these march'd a Man four Cubits high, wearing a Vizard and a Tragick Habit, and carrying a *Cornucopia* of Gold; he was call'd *Annus*. After him follow'd a beautiful Woman as tall as he, richly dress'd, and all shining with Gold; she carried in one Hand a Crown of Leaves of the Tree call'd *Persea*, and in the other a Palm-branch: She was call'd *Penteteris*, which signifies a *Lustrum*, or the space of five Years: She was follow'd by the four *Horæ* or Seasons, who wore Habits to distinguish them; two large golden *Thymiateria* adorn'd with Ivy-leaves, in the midst of which was a four-square golden Altar: Then came more Satyrs wearing Crowns of Gold resembling Ivy-leaves, and habited in red; some of them also carrying gold Vessels full of Wine, and others Cups to drink in: Next to these came *Philiscus* the Poet and Priest of *Bacchus*, together with all the Artificers of *Bacchus*: Then were the Tripods brought, that were to be given to those that provided what was necessary for the *Athletæ*; that of nine Cubits high was for the Boys, and that of twelve for the Men.

To these succeeded a four-wheel'd Chariot of an enormous size, its length fourteen Cubits, and its Breadth eight, and drawn by a hundred and fourscore Men. In this Chariot was a Statue of *Bacchus* ten Cubits high, sacrificing with a *Patera* of Gold: He was habited in a purple Tunick embroider'd with Gold, that fell down to his Feet, above which he had another of Saffron-colour that was transparent, and above all a large purple *Pallium* wrought with Gold. Before him lay a great Laconick Cup of Gold, big enough to contain fifteen Measures of a hundred pound weight; a Tripod of Gold, upon which was also a golden *Thymiaterium*, two Vials of Gold full of Cinnamon and Saffron. *Bacchus* was shaded with Ivy and Vine Branches, and other Branches of Fruit-trees, at which hung Crowns, Fillets, Thyrses, Tympanums, Mitres, Satyrick, Comick, and Tragick Masks. In the same Chariot were Priests, Priestesses, *Orpheatelestæ*, or Interpreters of the most profound Mysteries, *Thiasî* of all forms, a Woman carrying the *Bacchick Vanni*. Next to this Chariot came the *Macedonian* Women, call'd *Mimallones*, *Bassarides*, and *Lydians* with their Hair dishevel'd, and Crowns on their Heads, some compos'd of Serpents, some of Yew, some of Vine, and some of Ivy Branches; some of 'em also carrying in their Hands Knives, and some Serpents. Then follow'd another four-wheel'd Chariot eight Cubits broad, drawn by sixty Men, upon which was the Statue of *Nyssa* or *Nysa*, thought to have been *Bacchus's* Nurse: She was eight Cubits high, and wore a Saffron-colour'd Tunick wrought with Gold, and a Laconick *Pallium*. This Statue rose up by the help of Machines, without any Body's touching it, and after having made a libation of Milk out of a golden Viol, fate down again. She held in her left Hand a Thyrsè crown'd with Ribbands, and on her Head had a Crown of Gold, in which were represented Ivy Leaves, and Branches of Grapes compos'd of various precious Stones of great Price: She was also shaded with Boughs. At the four Angles of the Chariot were four gilded Lamps. Next to this came another four-



four-wheel'd Chariot, four and twenty Cubits long and ſixteen broad, drawn by three hundred Men; and in it a Wine-refs four and twenty Cubits long, and fifteen broad, full of Grapes, which fixty Satyrs trod to the ſound of the Flute, ſinging alſo certain Songs ſuitable to the occaſion. *Silenus* preſided over them, and all along the way the Wine ran about. Then follow'd another four-wheel'd Chariot twenty Cubits long, and four and twenty broad, drawn by fix hundred Men. In this was a Borachio of an enormous Size made of Leopards Skins ſow'd together, which was big enough to contain three thouſand Measures of a hundred Pound each: Out of this alſo the Wine ran all along the way. To this Chariot ſucceeded Satyrs and *Sileni* crown'd, to the number of a hundred and twenty, ſome carrying Jugs, others Viols, and others large Thericlean Cups, every one of which was of Gold. Then came another Chariot and four, with a *Cratera* therein of fix hundred Measures of the ſame Weight, drawn alſo by fix hundred Men: Under its Brim, Ears, and Baſe, it was all engrav'd with Figures of Animals, and in the middle was encompaſs'd with a Crown of Gold enrich'd with precious Stones. After all this came two ſilver Cups twelve Cubits broad, and fix Cubits high, adorn'd with Boſſes at the Top, and all round the Belly; at their Feet were certain Animals, three of which were one Cubit, and the reſt half a Cubit: Then ten large Vaſes, *Luteres*; ſixteen Cups, the greateſt of which held thirty Measures, and the leaſt five; ten Caldrons; twenty four Vaſes with two Handles upon five Salvers; two ſilver Wine-reffes, upon which were four and twenty Goblets; a Table of maſſy Silver of twelve Cubits, and thirty of fix; four Tripods, one of which was of maſſy Silver, and ſixteen Cubits about, the other three leſs, and adorn'd with precious Stones about the middle. After theſe were carried fourſcore Delphick Tripods of Silver, leſs than the former, and all quadrangular; fix and twenty Water-pots, and ſixteen *Amphoræ Panathenaicæ*; a hundred and fixty other Veſſels, the moſt capacious of which had fix Measures, and the leaſt two. All theſe Vaſes we have been recounting were of Silver; next to which came thoſe of Gold; and they were four Laconick *Cratera* crown'd with Vine Leaves; two *Corinthian* Vaſes adorn'd at the Neck and Belly with Figures of Animals, big enough to hold eight Measures; a Wine-refs in which were ten Goblets, and two other Vaſes of five Measures each, and two more of two Measures each; two and twenty other Vaſes call'd *Pſycteres*, the greateſt of which held thirty Measures, and the leaſt one; four great Tripods of Gold; a great Machine of Gold to put golden Vaſes in, adorn'd with precious Stones; it was ten Cubits long, and made with fix Steps, adorn'd with Figures of Animals of four Palms high; two large Goblets; two gilt Glaſſes; two gold Salvers of four Cubits, and three others of a leſs Size; ten Water-Pots, an Altar of three Cubits, and five and twenty Diſhes or Platters.

After all this came ſixteen hundred Boys, all habited in white Tunicks, ſome crown'd with Ivy, and others with Pine Branches, two hundred and fifty of them carrying gold Vaſes call'd *Pſycteres*. Then follow'd other Boys, carrying great Pots for drinking in, twenty of which were Gold, fifty Silver, and three hundred painted with various Colours. Next to theſe were Tables of four Cubits, in which were many things worth Obſervation: In one of them was repreſented the Bed of *Semele*, in which were Tunicks wrought with Gold, and others enrich'd with precious Stones. We muſt not here omit a four-wheel'd Chariot of two and twenty Cubits long, and fourteen broad, drawn by five hundred Men, upon which was a deep Den cover'd with Ivy and Vine Branches: Out of this Den flew Pigeons, Ring Doves, and Turtles, ty'd by the Feet that the People might the more eaſily catch them. Two Fountains alſo iſſued from out of this Den, the one running Milk, and the other Wine. All the Nymphs round the Den

wore



wore Crowns of Gold: *Mercury* also was there with his *Caduceus* of Gold, and richly habited. Upon another Chariot and four was represented the Expedition of *Bacchus* into the *Indies*. There was the God himself twelve Cubits high, mounted upon an Elephant, habited in Purple, wearing a Crown of Gold, in which were represented Ivy and Vine Leaves. In his Hands he held a long Thyrses of Gold, and upon his Feet wore golden Slippers. Upon the Neck of the Elephant was mounted a little Satyr five Cubits high, with a Crown of Gold resembling Pine Branches, and winding an Horn that he had in his right Hand, made of a Goat's Horn, to signify the Approach of the God. The Elephant had also his Harness of Gold, and wore about his Neck a Crown of Gold resembling Ivy Leaves. Then follow'd five hundred Virgins habited in purple Tunicks, with golden Girdles: A hundred and twenty of these, who presided over the rest, wore Crowns of Gold in imitation of Pine Branches. Next to these came a hundred and twenty Satyrs compleatly arm'd, some with silver Armour, and some with Brasses. Then follow'd five Troops of Asses mounted by *Sileni* and Satyrs all crown'd: Some of the Asses had Frontlets and Trappings of Gold, and others of Silver. After these follow'd four and twenty Chariots drawn by Elephants, sixty by Goats, twelve by Lions, six by *Oryges* (a kind of Goats) fifteen by Buffles, four by wild Asses, eight by Ostriches, and seven by Stags. Upon all these Chariots were Boys mounted, habited like *Auriga*, and wearing *Petasi*. Besides these, there were also lesser Boys arm'd with *Pelte* and long Thyrses, and habited in Palliums enrich'd with Ornaments of Gold: They were also crown'd with Ivy; whereas the bigger Boys in Charioteers Habits were crown'd with Pine Branches. On each Side there were three Chariots drawn by Camels, follow'd by others drawn by Mules, upon which were Tents of the Barbarian Fashion, and *Indian* Women with others also of other Nations, all in Habits of Slaves. Of these Camels some carried three hundred pound weight of Frankincense, and some two hundred pound weight of Cassia, Cinnamon, and other Aromatics. Next to these came *Æthiopians* arm'd with Spears, some of 'em carrying six hundred Elephants Teeth, some two thousand Branches of the Ebony-tree, and others sixty gold and silver Cups, together with gold Dust. After these follow'd two Hunters carrying golden Darts, and conducting two thousand Dogs, some *Indian*, some *Hyrcanian*, some *Molossian*, and some of other kinds. Then follow'd a hundred and fifty Men carrying Trees, to which were tied Deer of all Kinds, and Birds. They carried also Cages of Parrots, Peacocks, Meleagrides, Pheasants, and other Birds of *Æthiopia* in great number; there were moreover a hundred and thirty *Æthiopian* Sheep, three hundred *Arabian*, twenty *Euboean*, six and twenty white Oxen from *India*, eight from *Æthiopia*, one great white Wolf, fourteen Leopards, sixteen Panthers, four Lynxes, three Bears Cubs, one Camelopardalis, and one *Æthiopian* Rhinoceros. After all this came *Bacchus* in a four-wheel'd Chariot, wearing a Crown of Gold adorn'd with Ivy Leaves, flying to the Altar of *Rhea* for Sanctuary, when he was pursued by *Juno*. Near to him was *Priapus* wearing also a Crown of Gold, made in imitation of Ivy Leaves. The Statue of *Juno* was also there wearing a golden Diadem; as were also the Statues of *Alexander* and *Ptolemy*, with Gold Crowns on their Heads, made in imitation of Ivy Leaves. The Statue of Virtue near to *Ptolemy* had on a Crown of Gold in Form of Olive Branches. Near to *Ptolemy* also was the City of *Corinth* with a golden Diadem on her Head. Near every one of these was a large Vase full of Gold Cups, and another great Cup of Gold that contain'd five Measures. This same four-wheel'd Chariot was follow'd by several Women richly habited, bearing the Names of the Cities of *Ionia*, as also of all the other *Greek* Cities whether in *Asia* or in the Isles, that had been formerly subdued by the *Persians*, and all wearing



wearing Crowns of Gold. Upon another four-wheel'd Chariot was a golden Thyrse of ninety Cubits, and a silver Lance of sixty Cubits. Upon another was a Phallus of Gold six and twenty Cubits high, and six round, painted and girt round with golden Bands, and having at the top a Star of Gold.

Besides all this there was a great number of wild Beasts and Horses, four and twenty Lions of a prodigious Size, many more four-wheel'd Chariots carrying not only the Statues of Kings, but also of many Divinities. After these came a Choir of six hundred Men, among which were three hundred that play'd upon gold Guitars, and who all wore Crowns of Gold. Next to these march'd two thousand Bulls all of one Colour, wearing Frontlets of Gold, in the middle of which was a golden Crown, and adorn'd with a Collar and a Shield which they wore upon their Breast, all which was also Gold.

To this succeeded the Procession of *Jupiter* and other Gods in great Number, and after all that of *Alexander*, whose Statue was all Gold, and drawn in a Chariot by Elephants: He had on one side *Victory*, and on the other *Minerva*. In this Procession were also many royal Thrones made of Gold and Ivory; upon one of which was a great Diadem of Gold, upon another a gold Horn, upon another a Crown of Gold, and upon another a Horn of massy Gold. Upon the Throne of *Ptolemy*, surnam'd *Soter* or *Conservator*, there was a Crown compos'd of ten thousand Pieces of Gold. Three hundred golden Censers were here also carried, and fifty golden Altars with Crowns of Gold, to one of which were fasten'd four golden Torches ten Cubits high. There were also twelve golden Hearths, one of which was twelve Cubits in circumference, and forty high, and another fifteen Cubits; nine Delphick Tripods of Gold four Cubits high, eight more of six Cubits high, and one larger than all the rest, of thirty Cubits high, upon which were Animals of Gold of five Cubits, and all round a Crown of Gold in form of Vine-leaves. There were also seen Palm-trees of Gold eight Cubits long; a gold Caduceus forty five Cubits, a golden Thunderbolt of forty Cubits; a Temple of Gold whose Circuit was forty Cubits; a double Horn of eight Cubits; a great Number of golden Animals, many of them twelve Cubits; Deer of a prodigious Size, and Eagles of twenty Cubits. Crowns of Gold were also carried in this Procession to the Number of three thousand two hundred, and another mystick Crown of eighty Cubits, adorn'd and enrich'd with precious Stones; this Crown was plac'd at the Entrance of the Temple of *Berenice*: There was also a golden Shield. A great number of gold Crowns was also carried by Virgins richly dress'd, one of which Crowns was two Cubits high, and sixteen in circumference. There was also a gold Cuirass of twelve Cubits, and another of Silver of eighteen Cubits, upon which were two gold Thunderbolts of twelve Cubits; a Crown of Oak adorn'd with Jewels; twenty golden Shields; sixty four compleat Suits of Armour or *Panopliæ* all of Gold; two golden Boots of three Cubits; twelve golden Basons; a great number of Viols; six and thirty Flaggons; ten great Vases of Perfumes for the Baths; twelve Water-pots; fifty Vases call'd *Mazonomie*; a great number of Tables; five Tables cover'd with golden Goblets; a Horn of solid Gold thirty Cubits. All these Vases and Pieces of Gold were over and above what was in the *Bacchick* Procession before describ'd: Besides all which there were also four hundred Chariots loaden with Vases and other Pieces of Silver, twenty Chariots more loaded with Vases of Gold, and eight hundred Chariots laden with Aromatics. The Convoy of this Procession consisted of fifty seven thousand six hundred Foot, and three and twenty thousand two hundred Horse.

And now I have done with this Procession of *Ptolemy*, which for its Riches and Magnificence far exceeded any thing to be met with in History.



## B O O K IV.

Of the Dancing, *Naumachia*, Hunting and Fishing.

## C H A P. I.

*I. The several sorts of Dances. II. Dances divided into diverse kinds, after another manner. III. The several sorts of Dances mentioned by Athenæus. IV. The Pyrrhick Dance.*

I. **A**MONG the various Exercises of the *Circus*, Dancing was one: And of this there were several sorts; as the *Scenick* Dance, for Instance, which, according to the *Greeks*, was divided into three kinds; the one call'd *ἐμμέλεια*, for the Tragick Scene; the second *κόρδαξ* or *κορδακισμός*, for the Comick Scene, and the third *σάτυρις* and *σάτυρα*, for the Satyrick. The *Emmelia* was a grave, solid Dance, agreeable to Tragick Subjects; the *Cordax* or *Cordacismus* was an airy Comick Dance, which by reason of the wanton, indecent Gestures us'd in it was esteem'd infamous; and from this it was, as we are told by *Athenæus*, that *Bathyllus* took his *Italian* Dance: The *Sicinnis* was a Dance adapted to Satyrick Subjects, and was accompanied with Taunts and Sarcasms thrown about while they were dancing. These Satyrick Dances, which by reason of their singing at the same time, were call'd *Sicinnestæ*, were us'd at the Funerals of the Rich, at which their Songs were most Satyrical; so that they were from thence said to *Sicinnizare*.

II. The Division above is only into the several sorts of *Scenick* Dances; whereas Dancing in general was divided into what they call'd *Cubistic*, *Spheristic*, and *Orchestic*. The *Cubistic* Dance was what was perform'd with certain Wrestings and Contortions of the Body: The *Spheristic* with a sort of Ball or Bowl Play; but the *Orchestic* was most usual, and what indeed was Dancing properly so call'd. *Plato* however makes another Division of Dancing, namely into Military, Pacifick, and a middle sort between those two. The Military Dance was perform'd in a warlike manner, namely by sham Attacks, Retreats and throwing of Lances, which was done to train those up in the Art of War, that were intended to form his Republick: The Pacifick was what we mean by our ordinary Dancing, which *Plato* has not particularly explain'd; and the *Saltatio media* or middle Dance, a Composition of the Military and Pacifick. Many other Divisions of Dances also occur, every particular Country varying in that, as in almost all other Usages. There is also mention made in Authors of several sorts of Dances, of which we know nothing but the Names; such are the *Laconick*, the *Trezenick*, the *Epizephyrian*, the *Mantiniac*, the *Ionick*, the *Gaditanian*, the *Cretenian* and others, most of which were so call'd from the Places where they were in Fashion.

III. *Athenæus* makes mention of many other sorts of Dances, as the *Maëtrismus*, a Dance of Women; the *Molossick*, the *Persian Sicinnis*, the *Thracian Nicatismus*, the *Calabrisimus*, the *Telefian*, and the *Macedonian*. The furious Dances were call'd *Cernophoros*, *Mongas* and *Thermantris*: The *Anthema* was a popular Dance, in which they sung such Words as these; *Where are the Roses,*  
the



*the Violets, and fair Parsley?* The *Chitomeas* was a Dance in honour of *Diana*, in which they play'd upon the Flute. The *Ionick* and *Angelick* Dances were perform'd amongst Pots and Bottles. There was also a Dance call'd *Incendium mundi*, the Burning of the World. The ridiculous Dances were the *Igdīs*, *Matrismus*, *Apocinos*, *Sobas*, *Morphasmus*, *Noctua*, *Leo*, *Effusio farinae*, *Celeustes*, *Pinnacis*, *Xiphismus*, *Calathismus*, *Caballides*, *Scops* or *Scopeuma*; the last of which was a Dance, where Dancers clapt their Hand to their Eye, in the same manner as Men do to look at a distance; besides all which there were many more, altogether unknown to us save by Name.

IV. The *Pyrrbick* Dance differs not much from *Plato's* Military Dance; and was invented, as some say, by *Pyrrichius* the *Lacedemonian*, but, according to others, by *Pyrrhus* the Son of *Achilles*; which last is the Sentiment of *Lucian* in his Book of Dancing. The manner at this was to dance arm'd to the Sound of Instruments. *Mercurialis* has given us an Image of this Dance, taken, as he says, from an Antique; but this I dare not depend upon, both because I am not sure there's any such Marble as this to be found, and because many of those things which he has given us from Monuments that are yet in Being, are so disfigur'd in the Representation, that they are hardly knowable, such are the *Cesti*, *Triclinia*, and other things. *Xenophon* takes notice of many of these arm'd Dances, as those of the *Thracians*, for Instance, who seem'd to wound one another mortally, some falling down as if they were dead, and yet without any Mischief done. The Person that gave the Stroke, stript him that fell for dead, singing all the while the Song call'd *Sitalia*, and then retir'd; the rest taking their dead Comrade, and making Preparation for his Funeral, ~~who all the while was~~ as well as any of them. He then describes the Dance of the *Magnesiens*, who danc'd as they till'd their Ground, and were provided with Arms to defend themselves against any Assault from Thieves, which they seem'd to expect: All the while the Husbandman was sowing the Seed, he was upon the Watch, looking on every side when the Thieves should come: At length the Thief comes, the Husbandman puts himself in a Posture of Defence to protect his Plow, &c. all whose Motions were adapted to the Sound of the Flute; the Thief at last prevails over the Husbandman, and binds him to his Plow, and so the Dance ends: Sometimes indeed Victory favours the Husbandman, and he prevails over the Thief and binds him. The same Author speaks also of the *Mysians*, who fought in their Dances, and were arm'd with *Peltæ* to ward off the Blows. This Dance had also several Names according to the several Countries where it was us'd.

In that Dance of *Mercurialis*, just taken notice of, there are, besides the Minstrels that seem to play upon the Flute, three old Men Spectators, who probably sit there as Judges of the Dance, to assign the Prize to the Conqueror. *Strabo* says it was *Ceres* that first taught the *Cretans* to dance in Arms, and to draw the Bow.





## C H A P. II.

I. *The Spheristic Dance with Bowls or Balls.* II. *Images of Dancers.* III. *The common Dance.* IV. *Nymphs dancing.* V. *Young Boys dancing.*

PLATE  
LIV.

I. **T**HE *Spheristic* Dance, as they call'd it, was perform'd by throwing into the Air a sort of Bowls or Balls (*Pilæ*) with which they plaid. The *Greeks* distinguish'd the *Pila* into great and small, into the *Pila vacua* and the *Corycum*. The *Romans* had also several Names, by which they distinguish'd the *Pila*, such as *Follis*, *Trigonalis*, *Paganica* and *Harpastus*. The *Follis* was the large Ball; the *Trigonalis* less than the *Follis*, and less also than the *Paganica*, which was a kind of middle Ball between the *Follis* and *Trigonalis*: The *Harpastus* was the least of all. *Beger* is of Opinion that the Figure we have here given<sup>1</sup> after him of a Man playing with the *Pila*, who has one in each Hand, represents one playing with the *Pila Paganica*, a Ball so call'd from its being in use in the Country and Villages: It fills the whole Hand, he tells us, and is too great either for the *Trigonalis* or *Harpastus*, and too little also to be the *Follis*. As to the Balls of the *Greeks*, the great and small one might possibly answer to the *Follis* and *Trigonalis* of the *Romans*. The *Pila vacua* of the *Greeks* was very large, and the *Corycum* yet larger, so that there was no playing with it without suspending it in the *Gymnasium* or in some other Rooms. It was either fill'd with Flower or Sand, and was kept always in the Air without falling to the Ground: It also sometimes knock'd down an unskilful Player that did not receive it as he ought when 'twas toss'd to him. This Ball-play, forasmuch as it was perform'd with a sort of Cadence, was therefore reckon'd by Authors among Dances. *Mercurialis* gives us the Form of this Ball-play, taken, as he says, from a Medal of *Gordian III*. He also adds another, taken from a *Greek* Medal of *Marcus Aurelius*. But all Exercises of this kind, taken from Medals, are very liable to be mistaken; for they being so very small, nothing of this Nature can possibly be discover'd beyond Conjecture.

2 II. An Image here given<sup>2</sup> seems to exhibit the Persons playing in a triangular Disposition; and therefore it was, *Beger* says, that the Ball for this Exercise was  
3 call'd *Pila Trigonalis*. To these Figures we have added one of a little Child<sup>3</sup> with a Ball in each Hand; something like which is that in the *Museum Cospiatum*. Children anciently play'd at Balls, as well as at this Day; but of the Manner or Laws of this Game we are wholly ignorant.

III. With regard to the common Dance, we have hardly any Monument left to instruct us. This however is certain, that they danc'd to Musick, as the Flute, Lyre and Guitar; wore a short Habit, and sometimes their Hair curl'd. The Dancers with curl'd Hair are mentioned in *Cicero* and other Authors. He that we have  
4 here represented<sup>4</sup> has his Hair curl'd, and Shoes or Sandals of an uncommon Form, which I take to be *Cothurni*, the Figure of which we have seen under that Article; but the Form of these, as well as almost all other things, varied according to  
5 Times and Places. The young Man that holds a large Ring or Circle<sup>5</sup>, seems to be playing, but at what, I know not. The two Boys here represented  
6 are dancing<sup>6</sup>, and have in their Hands certain little Instruments, which I  
7 know not. The Man with the Helmet<sup>7</sup> seems to hold two great Stones in his Hand, which he strikes one against the other.

IV. *Roman* Marbles represent to us some Dances of Virgins or Nymphs, who  
8 are hand in hand in a long Train. The first<sup>8</sup> is a Dance of *Bacchantes*, one of which

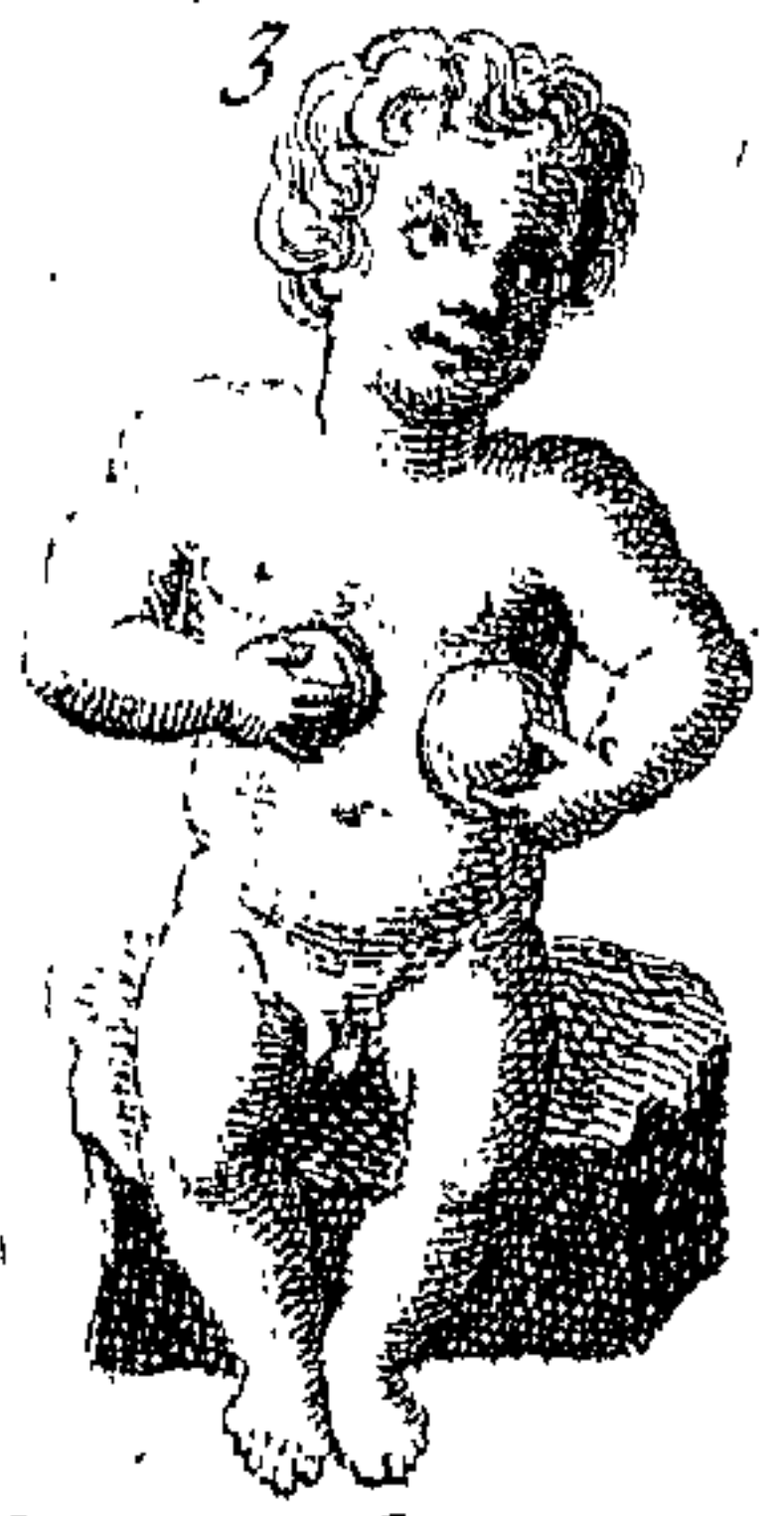




Beger



Beger



Montfaucon



Beger



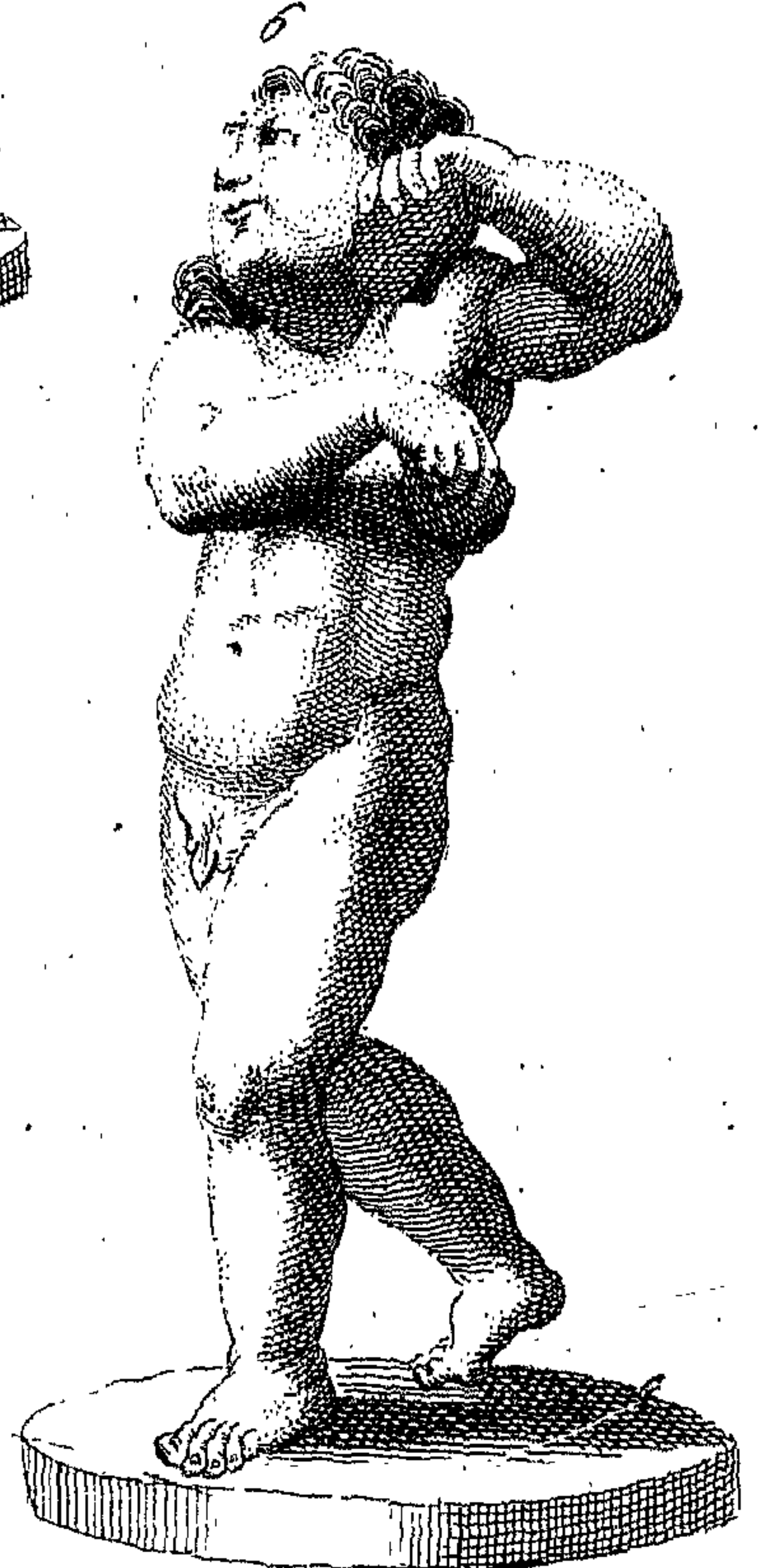
Bonanni



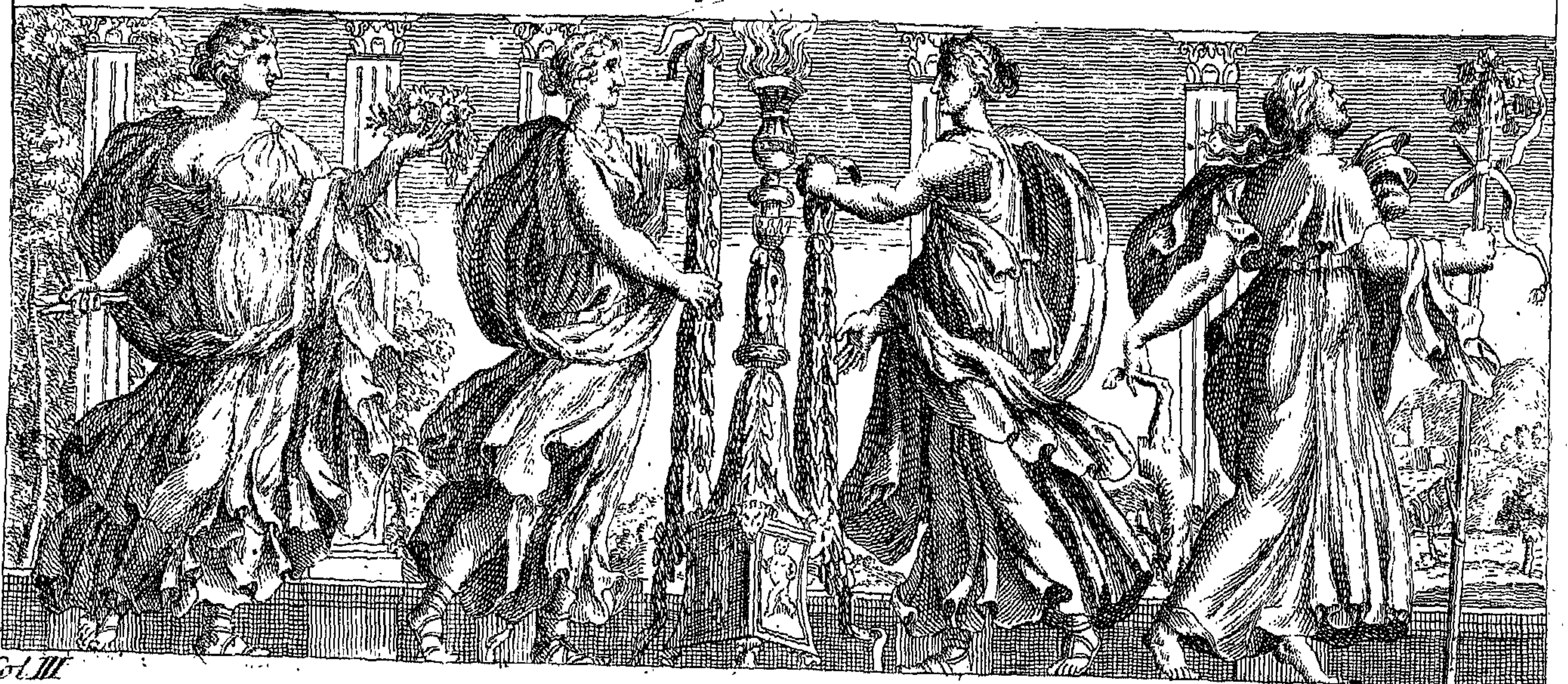
Maffei



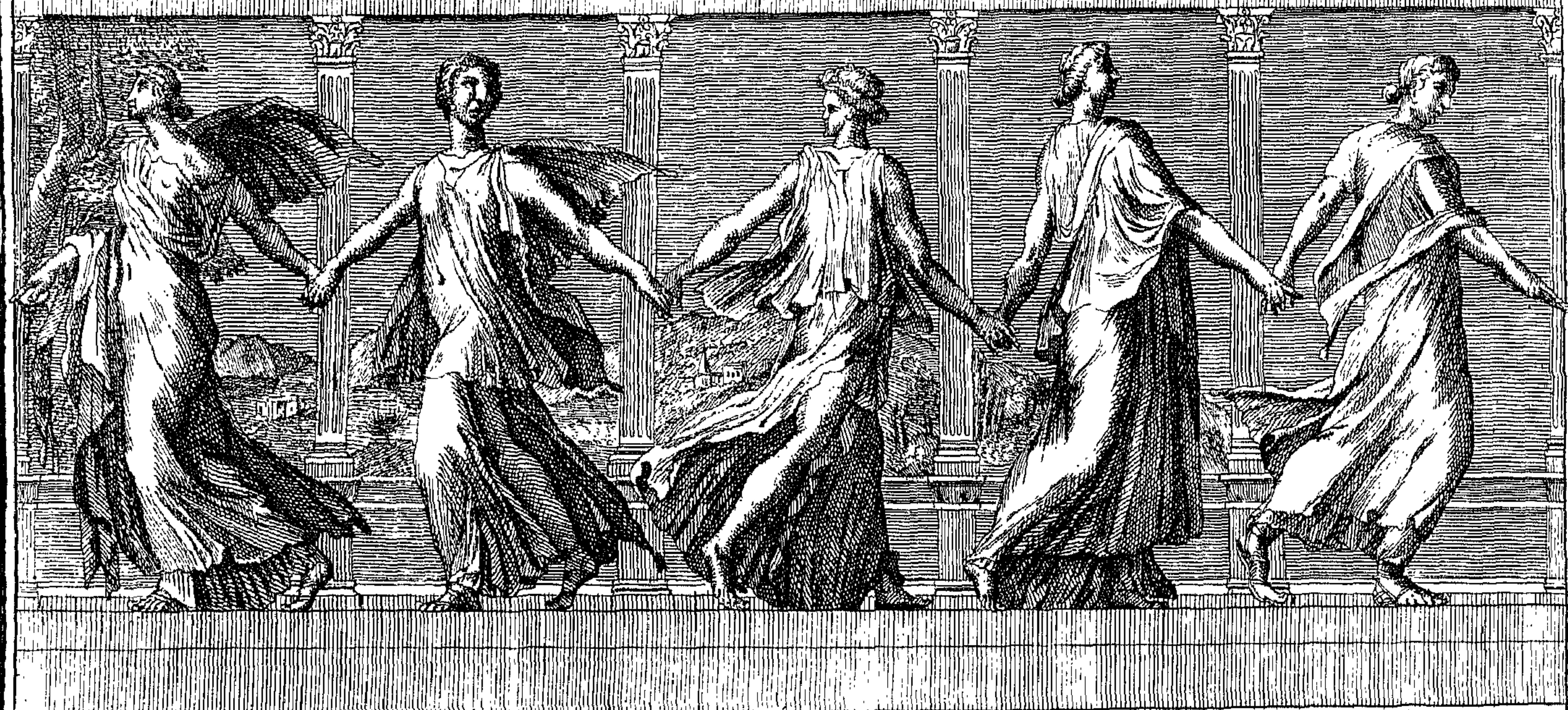
Bonanni



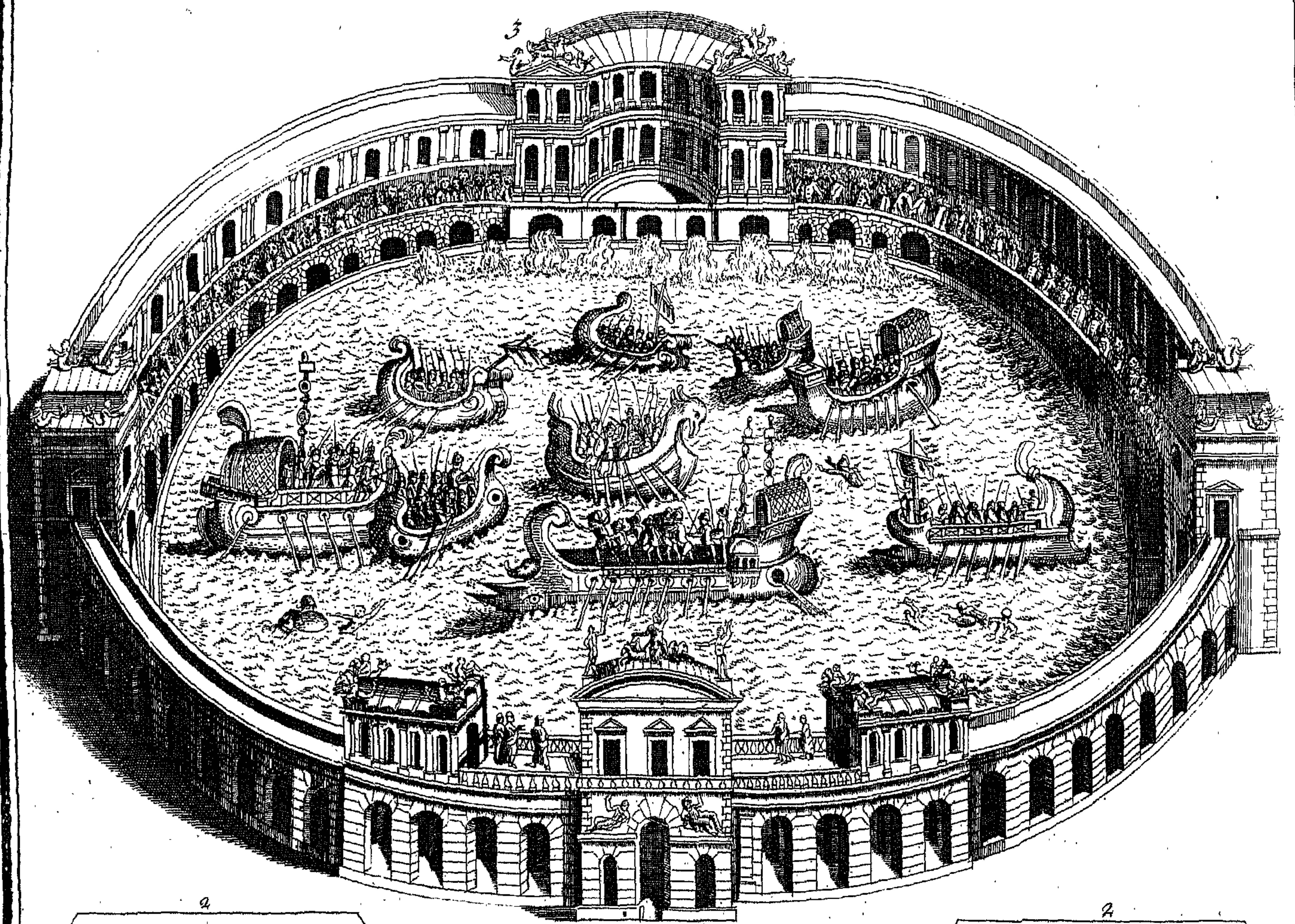
Bonanni



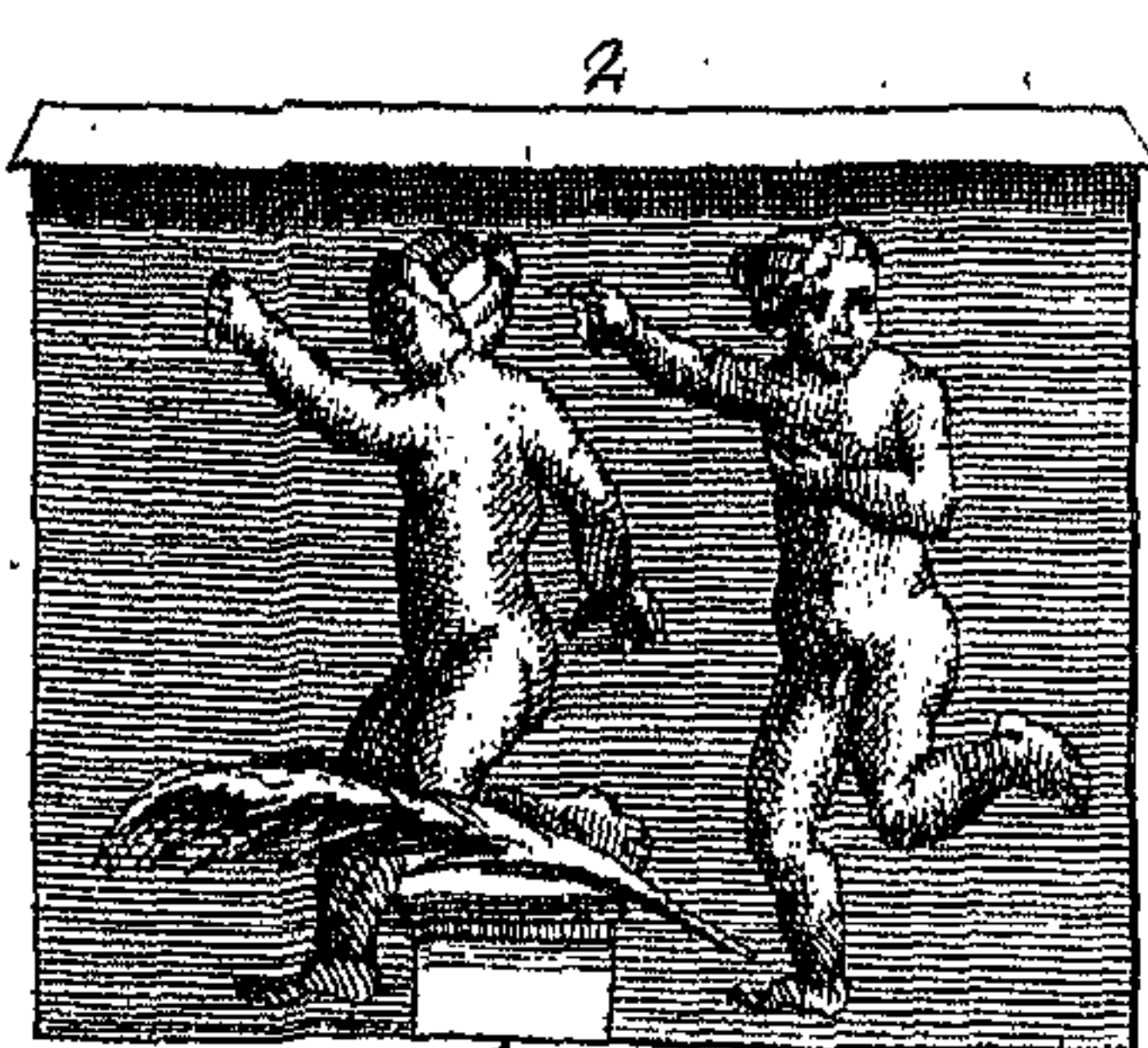




*Admiranda Rom. Antiq.*



*Spon*



*Spon*



*Spon*



which holds a *Thyrſus* in her right Hand, and half a Stag in her left. The two in the middle ſtanding near a Candleſtick, hold each of them a large Feſtoon. The fourth has Fruit in one Hand, and in the other a certain Inſtrument not known. It is not certain that this is a Dance, unleſs that continual Agitation of *Bacchantes* may be call'd ſo.

The firſt Figure in the following Plate undoubtedly repreſents a Dance of five Virgins PLATE  
LV. hand in hand<sup>1</sup>: What's remarkable therein is, that the firſt and laſt, which have one Hand at Liberty, hold one of them a kind of *Discus*, and the other a ſhort Staff.

The *Phallic* Dance, in Honour of *Bacchus*, was reckon'd among the moſt infamous, on account of its lewd and wanton Geſtures, and worſe than the Comick, tho' that is treated by ancient Writers as ſhameful and indecent.

V. Boys are alſo ſeen in ancient Monuments dancing with certain things in their Hands not eaſily diſtinguiſhable: Others have *Crotola* in their Hands after the manner of *Bacchantes*, and play with them as they dance, as we have ſeen in the *Bacchanal* Dances. It will not be foreign to the Purpoſe to give a place here to ſome Figures of Children playing, publiſh'd by *Spon*<sup>2</sup>. One plays upon a Flute, another upon a *Tympanum*, and ſome ſtrike up the Heels of their Comrades: Here is alſo a kind of *Agonotheta* crowning one of the Boys, that has a Palm-branch in his Hand, who probably has won the Prize from the reſt: Some of the Company are alſo dancing; and a Palm-branch upon a four-square Baſe, ſeems to be intended for the Victor's Prize. All theſe Figures were taken from a great *Roman* Sepulchre, where they are repreſented upon the grand Face before, and upon the two leſſer Sides.

### C H A P. III.

*I. What the Naumachia was. Several kinds of Naumachia's. II. That of Domitian. III. A Difficulty concerning that Naumachia.*

**I.** THE *Naumachia* was a Sea-fight exhibited in a place appointed for that purpoſe, in which *Biremes*, *Triremes*, *Quadrirèmes*, *Egyptian* and *Tyrian* Fleets engag'd. At one of theſe Spectacles given by *Julius Cæſar*, the Concourse of People was ſo great, both of Citizens and Strangers, that many of them were ſmother'd in the Crowd. At this Combat there were four thouſand Rowers, and one thouſand Combatants: And becauſe ſuch a number of Veſſels neceſſarily requir'd a large Pool, he therefore cauſ'd a great Tract of Ground to be excavated in the *Campus Martius*, into which he let the *Tiber*. *Auguſtus* alſo did the ſame on the other ſide the River; and becauſe the Multitude of Spectators was ſo great, that the City was left almoſt empty, he appointed Guards through all the Streets to prevent the Houſes from being pillag'd by Thieves. *Caligula* cauſ'd a great many Houſes to be pull'd down to make room for another of theſe *Naumackiæ*. *Nero* alſo, that he might exhibit a Spectacle of this kind, cauſ'd Sea-water to be brought into the Pool, and with it Fiſh and Sea-Monſters. The Emperor *Titus* likewise exhibited a Spectacle of the *Naumachia*.

II. But his Brother *Domitian* ſignaliz'd himſelf in this more than any of his Predeceſſors: For not content with having made a *Naumachia* in the Amphitheatre, he cauſ'd another to be contriv'd at the Foot of Mount *Pincius*, ſome Ruins of which remain at this Day: Its Banks were magnificently built with Arches of Free-



stone. They who took the Design of this *Naumachia* in the 16th Century, as we have here exhibited it, had probably seen some Remains of its Ruins, upon which they gave us the Image of the whole Structure. 'Twas in this new *Naumachia* that *Domitian* exhibited the Spectacle where so many People perished. 'It was exhibited, says *Dio*, in a new Place, where not only most of the Combatants, but a great many of the Spectators too lost their Lives: For a horrible Tempest arose, together with a prodigious fall of Rain that hindred the People from retreating, upon which *Domitian* chang'd his *Penula* or Cloak, but wou'd not suffer the Spectators to do the same; which prov'd the cause of many fatal Distempers, that carried off a great number of People. To give them however some Consolation, he made a great Feast for them in the Night'.

This Spectacle was altogether cruel and barbarous; most of the *Naumachiarii*, as they call'd the Combatants, having perish'd at it: They were indeed either Captives, or Criminals sentenc'd for Capital Crimes. The two adverse Parties assum'd the Names of particular Nations; the *Rhodians*, for example, fighting with *Sicilians*, the *Athenians* with the *Persians*, and the *Egyptians* with the *Tyrrians*. 'The Emperor *Claudius*, *Suetonius* tells us, exhibited one of these *Naumachian* Spectacles; at which when the Combatants greeted him with *Ave Imperator, morituri te salutant*; the Emperor answer'd *Avete vos*: This they understood as an Act of Grace of the Emperor, and that he had thereby granted them their Lives by dispensing with the Combat, and therefore not one of them began the Engagement. The Emperor thereupon in a Rage was in some Debate with himself whether he should not destroy them all with Fire and Sword; but at length rising from his Seat, and running round the Lake in an indecent manner, unworthy the Majesty of an Emperor, he forc'd them by his Commands and Menaces to begin the Fight. In this Engagement the *Sicilian* Fleet fought with the *Rhodian*; each consisted of twelve three-Oar Gallies: A silver *Triton* rising out of the midst of the Lake by means of a Machine, sounded the Trumpet for the Charge.' *Tacitus*, who describes the same naval Combat, says that *Claudius* equipt for it Gallies of three, and Gallies of four Ranges of Oars, *Triremes* and *Quadrirèmes*, with nineteen thousand arm'd Men on board them. Round the Lake were Floats of Timber, to prevent any one's escaping; there was nevertheless Space enough left for the Vessels to tack about in, and to engage, as also for all other necessary Motions: Upon these Floats were posted some *Plottons* of Foot-Guards, and some Troops of Horse, having a kind of Breast-Work before them, over which they cou'd sling Stones or Arrows. The rest of the Lake was crouded with Gallies with *Naumachiarii* in them. The Combatants, tho' condemn'd Criminals, went to it as eagerly as the bravest, and after great Numbers of them were killed or wounded, an End was put to the Fight.

III. Some Difficulty attends this *Naumachia* of *Domitian*, which is this. *Suetonius* says it was exhibited near the *Tiber*, *juxta Tiberim*, whereas this of which some Footsteps remain, is at the Foot of the Mount of the Holy Trinity far enough from *Tiber*, which nevertheless has always passed for the *Naumachia* of *Domitian*; nor is there any other known whose Banks were built with Magnificence. The *Naumachia*, as has been said, tho' it had its particular Places purposely made, yet was it exhibited both in the *Circus* and Amphitheatre.



## C H A P. IV.

*I. The Origin of Hunting. II. What Mythologists say concerning its Origin. III. Several manners of hunting. IV. With Toils. V. Hunting Dogs, and their Names according to Xenophon. VI. What sort of hunting Dogs were most valued among the Romans. VII. Hawking or hunting with Birds of Prey.*

I. **W**E have already taken notice of the Hunting of wild Beasts in the Amphitheatre and *Circus*, or rather of their Combating; for there they not only fought with one another, but also with Criminals condemn'd of capital Crimes, and others that came voluntarily to try their Strength and Skill with them. We therefore come now to speak of Hunting in general; where by the way we do not intend to dwell much upon its Origin. Some are of Opinion that it is as old as the World, which indeed is probable enough with regard to wild Beasts, and Beasts of Prey: For as soon as there were Flocks, they were without doubt oblig'd to give chase to Wolves, Bears, and Lions, and to destroy them too, to prevent their over-stocking the Woods and Fields: And then as to Hares, Venison and other such like Animals, if the *Antediluvians* did not hunt them for Food, Flesh being not then allow'd them to eat, it's possible however they might do it to prevent the Injury that might be done to the Harvests and Fruits of the Earth by the great number of such Animals.

II. The Invention of Hunting is by Mythologists attributed to the Gods. *Xenophon* says it was *Apollo* and *Diana* that first found out Hunting and the Use of Dogs: That they communicated the Art to *Chiron* upon account of his Justice: That *Chiron* had for his Disciples, as well in this as other things, *Cephalus*, *Æsculapius*, *Melanion*, *Nestor*, *Amphiaraius*, *Peleus*, *Telamon*, *Meleager*, *Theseus*, *Hippolytus*, *Palamedes*, *Ulysses*, *Menestheus*, *Diomedes*, *Castor*, *Pollux*, *Machaon*, *Podalirius*, *Antilochus*, *Æneas* and *Achilles*.

III. But of the Origin of Hunting enough, unless we had any thing more certain and positive. We come now therefore to consider the manner of Hunting among the Ancients, which we shall first distinguish into that of Birds and Quadrupeds. The Hunting of Quadrupeds or wild Beasts was exercis'd two ways, which nevertheless came both to the same thing as to the manner of it: For they hunted them in Parks, where they kept them purposely for the Sport; and also in the Fields and Forests. One way of taking them was by Nets and Snares, as we learn from that Passage of *Martial*:

*Aut impeditam cassibus refert damam.*

Another way was by Ditches and Fires, as *Lucretius* and others tell us:

*Nam fovea atque igni prius est venarier ortum.*

They also surrounded the Places where they knew the Game was with Nets and Pales; such as we see in those beautiful Images of Hunting represented in the Sepulcher of the *Nasoni*. Hunting with Dogs obtain'd universally in all Parts of the World. The Ancients also hunted on Horseback, arm'd with a sort of Spears call'd *Venabula*, and with long Swords. Thus we find Emperors and Noblemen hunting in ancient Monuments. But one of the most common ways of Hunting was with the Bow and Arrow.

IV. Hunting



IV. Hunting with Nets and Toils was not however an Exercise of Pleasure, but rather in use among the Peasants than Men of Quality. *Martial* says it was *Faustinus's* Bailiff or Steward that took Deer with Nets, and Thrushes with Snares. The Hunting therefore that was accounted noble, was with Dogs, whether it was in Parks and Enclosures, or in the open Country; and so was that also without Dogs, where the Hunters were arm'd for the Sport with Javelins and long Cut-laces, and this both on Foot and on Horseback.

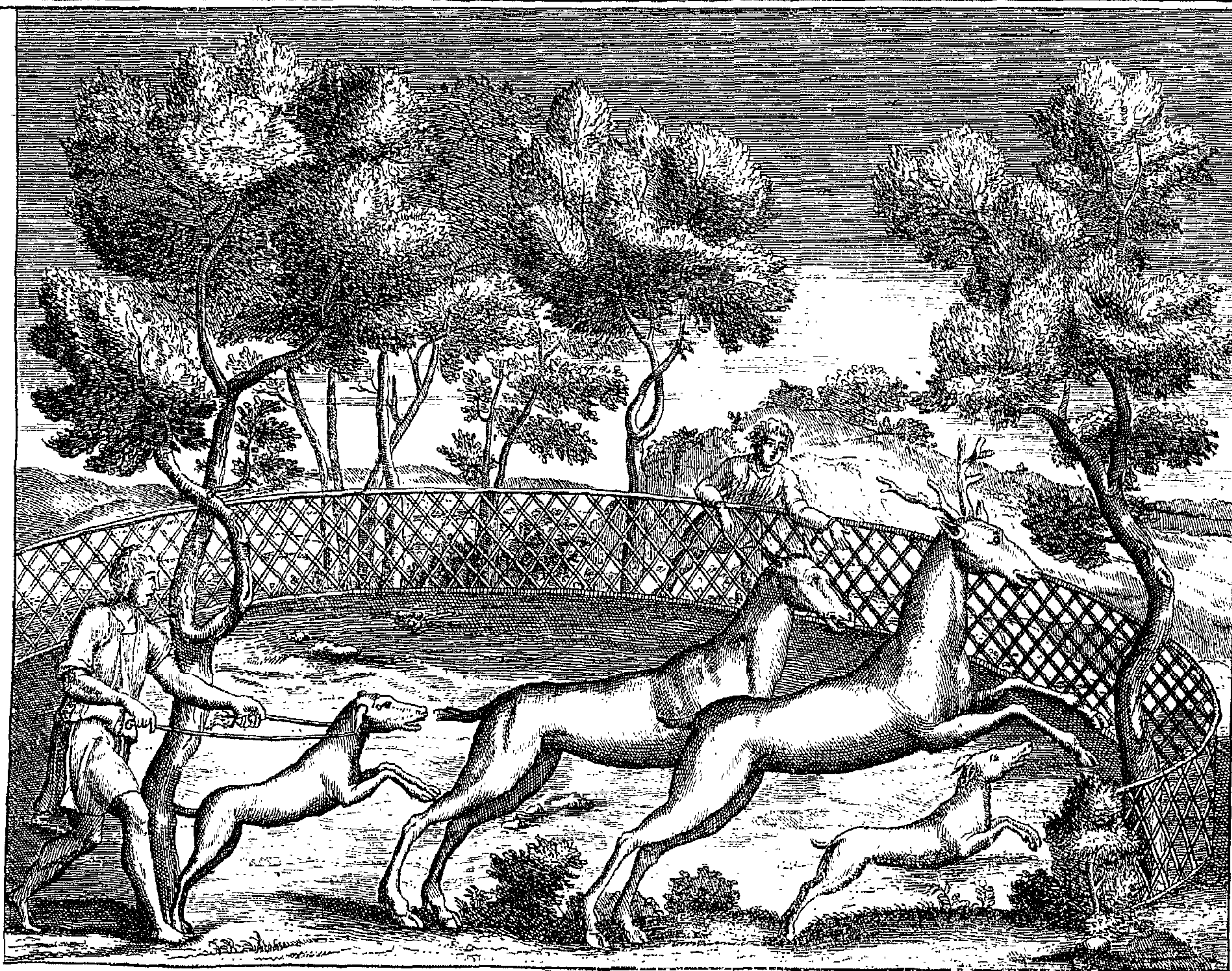
V. The *Greeks* and *Romans* were very curious in training up the Hunting-Dogs. According to *Xenophon*, young Dogs were never suffer'd to hunt until they were ten Months old, nor Bitches until eight Months. The Huntsman also had them in long Cords to check their Fury, lest they should over-run themselves; which Custom we see in the Sepulcher of the *Nasoni*, where the Huntsman has a young Dog tied with two long Strings to restrain him from pursuing some Stags. The same Author adds that they gave them short Names, that they might the more easily call them; which Names were these:

<i>Psyche</i> , the Soul.	<i>Anthems</i> , a Flower.
<i>Thymus</i> , Courage.	<i>Hebe</i> , Youth.
<i>Porpax</i> , a Clasp.	<i>Getheus</i> , the Joyful.
<i>Styrax</i> , a Spear.	<i>Chara</i> , Joy.
<i>Lonche</i> , a Lance.	<i>Leusen</i> , fatal.
<i>Lochos</i> , an Ambuscade.	<i>Augo</i> , Splendor.
<i>Phrara</i> , a Guard.	<i>Potysbia</i> , most violent.
<i>Phylax</i> , a Guardian.	<i>Stichon</i> , ordained.
<i>Taxis</i> , an Order.	<i>Spude</i> , Study.
<i>Xyphon</i> , a Sword.	<i>Bryas</i> , swift.
<i>Phonex</i> , a Murderer.	<i>Oenas</i> , the Drunkard.
<i>Phlegon</i> , Ardent.	<i>Stirrus</i> , the firm.
<i>Alce</i> , Strength.	<i>Crauge</i> , Clamour.
<i>Teuchon</i> , the Catcher.	<i>Canon</i> , new.
<i>Hyleus</i> , the Savage.	<i>Tyrbas</i> , dirty.
<i>Medas</i> , the Wise.	<i>Sthenos</i> , Strength.
<i>Portkon</i> , the Destroyer.	<i>Æther</i> , Air.
<i>Sperchon</i> , pressing.	<i>Actis</i> , a Ray.
<i>Orge</i> , Anger.	<i>Aichme</i> , a Point.
<i>Bremon</i> , the Groaner.	<i>Noes</i> , the Mind.
<i>Hybris</i> , Injury.	<i>Gnome</i> , Sentence.
<i>Thallon</i> , flourishing.	<i>Stibon</i> , the Follower.
<i>Rhome</i> , Fortitude.	<i>Horme</i> , Impetuosity.

VI. The *Romans* distinguish'd their Dogs according to their Countries. The boldest among them were the *Molossian*, and those from *Pannonia*, *Britain*, *Gaul*, *Iberia*, *Acarmania*, *Hyrkania*, *India* and *Libya*. The most subtle were those of *Crete*, *Ætolia*, *Sparta*, *Tuscany* and *Umbria*. The swiftest those of *Gaul*, *Belgia*, *Segusium*, and the *Sicambrian* Dogs. The *Greeks* had *Indian*, *Spartan*, *Cretan* and *Locrian* Dogs in great Esteem. Some of their Dogs were train'd up for hunting the Lion, the Bear, and other wild Beasts; and others for hunting the Stag and Hare.

*Strabo* says there were *Indian* Dogs train'd up to Lion-hunting, that were so keen after wild Beasts, that they would never let go their Hold, tho' they cut off a Leg of them.





Maffei



Lathauere



Maffei

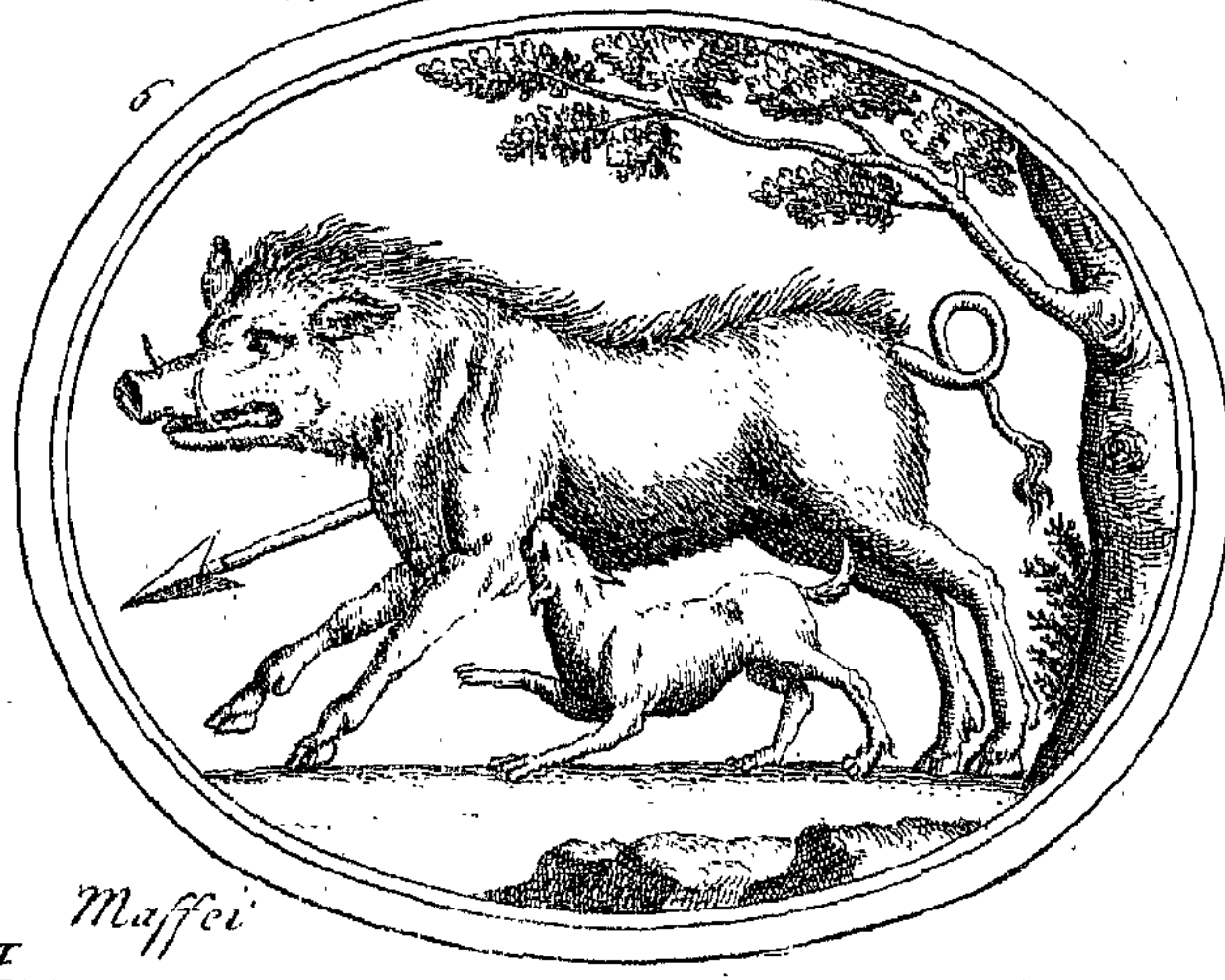


Maffei



Constantine's

Arch



Maffei



Narbonne

Platone



The Ancients had also hunting Dogs, whose Sire was sometimes a Wolf, sometimes a Lion, and sometimes a Tiger; which kind of Mungrels were in great Esteem with them. The *Greeks*, according to *Xenophon*, not only put Collars about the Necks of their Dogs, but also Girdles about their Bodies above the Loins. Other Singularities in ancient Hunting will be observ'd in the particular Descriptions of Hunting about to be given.

VII. Hawking, or hunting with the Hawk and other Birds of Prey, was also in use among the Ancients; tho' there are some even among the Ancients that deny it; from whence it seems most probable that this sort of Pastime was at least rare. *Boulanger* proves from the Testimony of many Writers, that this sort of Hunting was in use in ancient Times; particularly from *Aristotle*, who says in his *Hist. Anim.* (lib. 10.) that when the Hawks seiz'd a Bird, they dropt it among the Hunters; from *Oppian* also, who says that Hawking is an easy Diversion; and likewise from *Martial*, who takes the word Fowler in this Sense:

*Prædo fuit volucrum, famulus nunc Aucupis idem,  
Decipit, & captas non sibi moeret aves.*

At this Sport, *Julius Firmicus Maternus* says, they made use of Hawks, Faulcons and Buzzards; and adds, that they had Dogs also to spring the Game. The *Pigmies* in *India*, according to *Ctesias Cnidius*, us'd Ravens, Hawks, Crows and Eagles to hunt the Hare and Fox, instead of Dogs. *Pliny*, speaking of Hawks, says there are some that never take Birds, but upon the Ground; others that only take them flying round Trees; others, when they are perch'd upon the highest Boughs; and others, when they fly in the Air at large. He adds also below, that in part of *Thrace* beyond *Amphipolis*, Men and Hawks hunt together in a sort of Society: That the Men spring the Game out of the Woods and Thickets, and that the Hawks take them, and afterwards divide the Spoil with the Men. *Ælian* speaks of another manner of Hawking; in which, he says, the Men spread their Nets and lay still, and that the Hawks afterwards pursue the Birds and fright them into the Nets.

## CHAP. V.

*I. An Image of the hunting a Hare. II. Another of the same. III. The Stag-hunting. V. The hunting of the Genii.*

I. **W**E find Hare-hunting represented upon a Gem, publish'd and explain'd by *Maffei*, after *Fabretti*, who made mention of it in speaking of a Bas-Relief upon a Tomb in the Palace *Cenci*, the Inscription of which is this:

DIDIO THREMATIO ALUMNO  
EDUCATORES.

At the right of this there's a Dog call'd *Aura*, pursuing a Boar wounded with a Dart thrown by a Hunter on Horseback. On the left there's another Dog call'd *Chrysis*, giving Chase to a Hare and a Stag, and a Hunter arm'd with a Javelin. We have not the Drawing of this Monument: But we have here an Image taken from a Gem<sup>r</sup>, where two Dogs with Collars are in Pursuit of a Hare, which by their Shape should be Greyhounds; their Names are the same with the two  
V OL. III. F f f last

PLATE  
LVI.



last mentioned, *Aura* and *Chrysis*, with this only Difference, that these are inscrib'd in *Greek* Characters, whereas the other were in *Latin*. Their Dogs that were good Hunters had a sort of Honour paid them in Imitation of *Diana* the Goddess of Hunters, who every Year in the Month of *August* crown'd the Dogs that had run well that Year. The Person that hunts here on Horseback has no Arms, they being not necessary at Hare-hunting with Greyhounds. *Maffei* corrects a small Mistake of *Fabreti*, who thought it was a Stag that's represented upon this Gem, whereas, says he, it's most certainly a Hare: But this Mistake *Fabreti* might easily make in an Image so small as this, especially when he was at that time fourscore Years old.

- 2 II. The next Image exhibits a Hunter returning from the Sport<sup>2</sup>, with two Hares upon his Shoulder hung at the end of one of those Javelins they call'd *Venabulum*, and holding in his Hand a Bird taken in Hunting, together with his Dog following him. This may perhaps be a Slave, who is carrying home what his Master had taken in hunting, or as *M. de la Chauffe* says, some hired Hunter who has been at the Sport for Wages.

III. In the Sepulcher of the *Nasoni* Stag-hunting is represented, and that in a Park out of which there are but two ways, at each of which are two Men standing, doubtless to hinder their Escape that way. A Dog is there running after the Stags, so that it's probable they design'd to take the Stags after having run them down; but this Image we have given before. In the Pictures of the same Sepulcher there's another Stag-hunting represented in like manner in a Park<sup>3</sup>: One of the two Dogs that give chase to two Stags is restrain'd by the Hunter with a Cord fasten'd to his Neck, according to the Advice given above by *Xenophon*, because a young Dog, not well enter'd, would be apt to run himself down by his Eagerness. Another Man is seen without the Park leaning upon the Rails. The Figure of the Spring painted above in the same Sepulcher, denotes that this Hunting was in the Spring. The *Persians* had also, according to *Xenophon*, Parks for hunting in.

- 4 IV. In the following Image two *Genii* are represented hunting<sup>4</sup>: Each of them have a Dog giving chase to Stags, Boars, Wolves and Foxes: An Eagle also stooping upon the Stags, seems to desire a Share in the Game.

5 The Image below represents the Emperor *Trajan* preparing for the Sport<sup>5</sup>, accompanied with three Men, one of which has his Horse by the Bridle, and each of them a *Venabulum* in his Hand. The Greyhound here is a beautiful one.

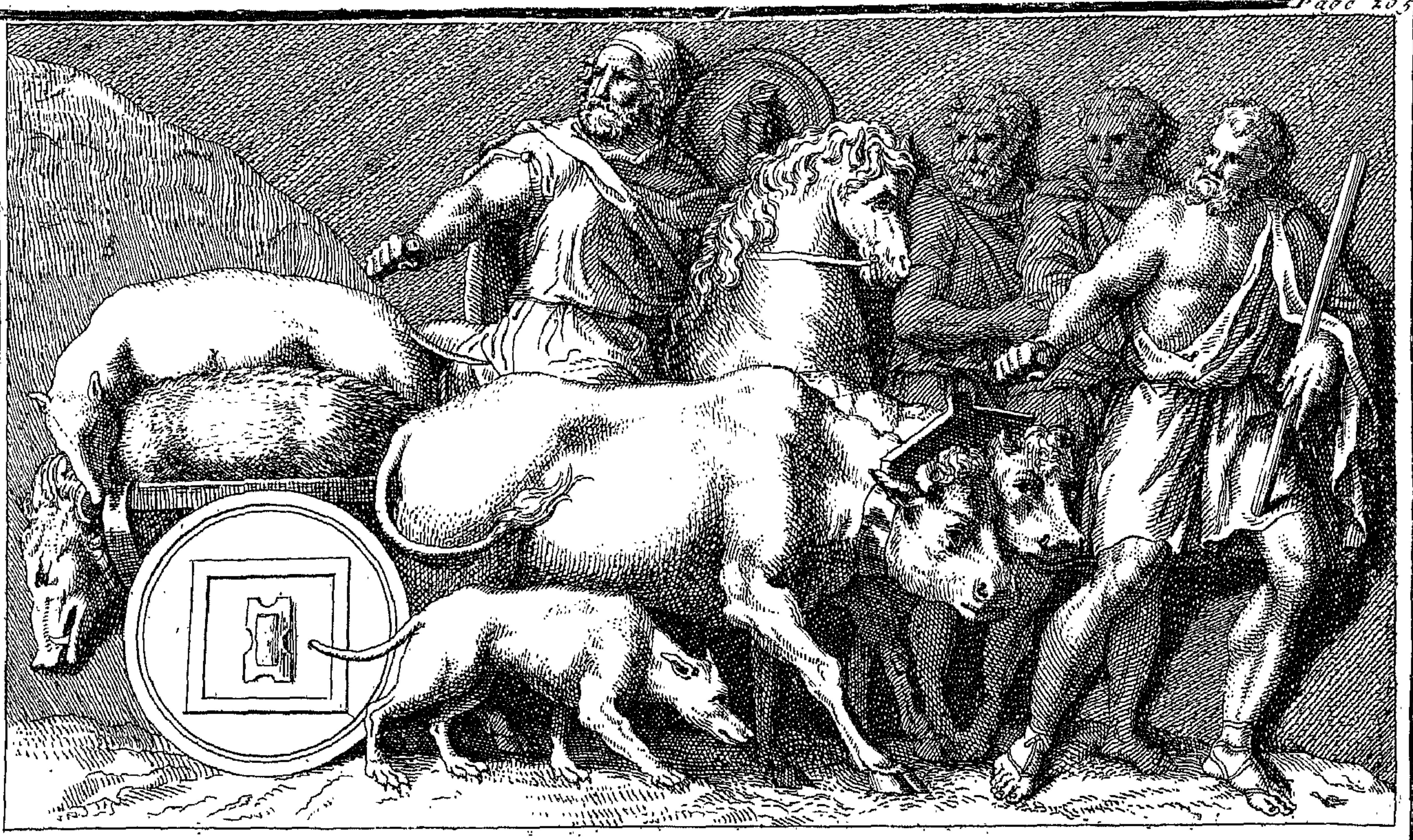
## C H A P. VI.

*I. The hunting of the Boar. II. A Boar-hunting found at Narbonne. III. Another Image of a Boar-hunting. IV. Meleager kills the Calydonian Boar. V. Trajan hunts a Boar.*

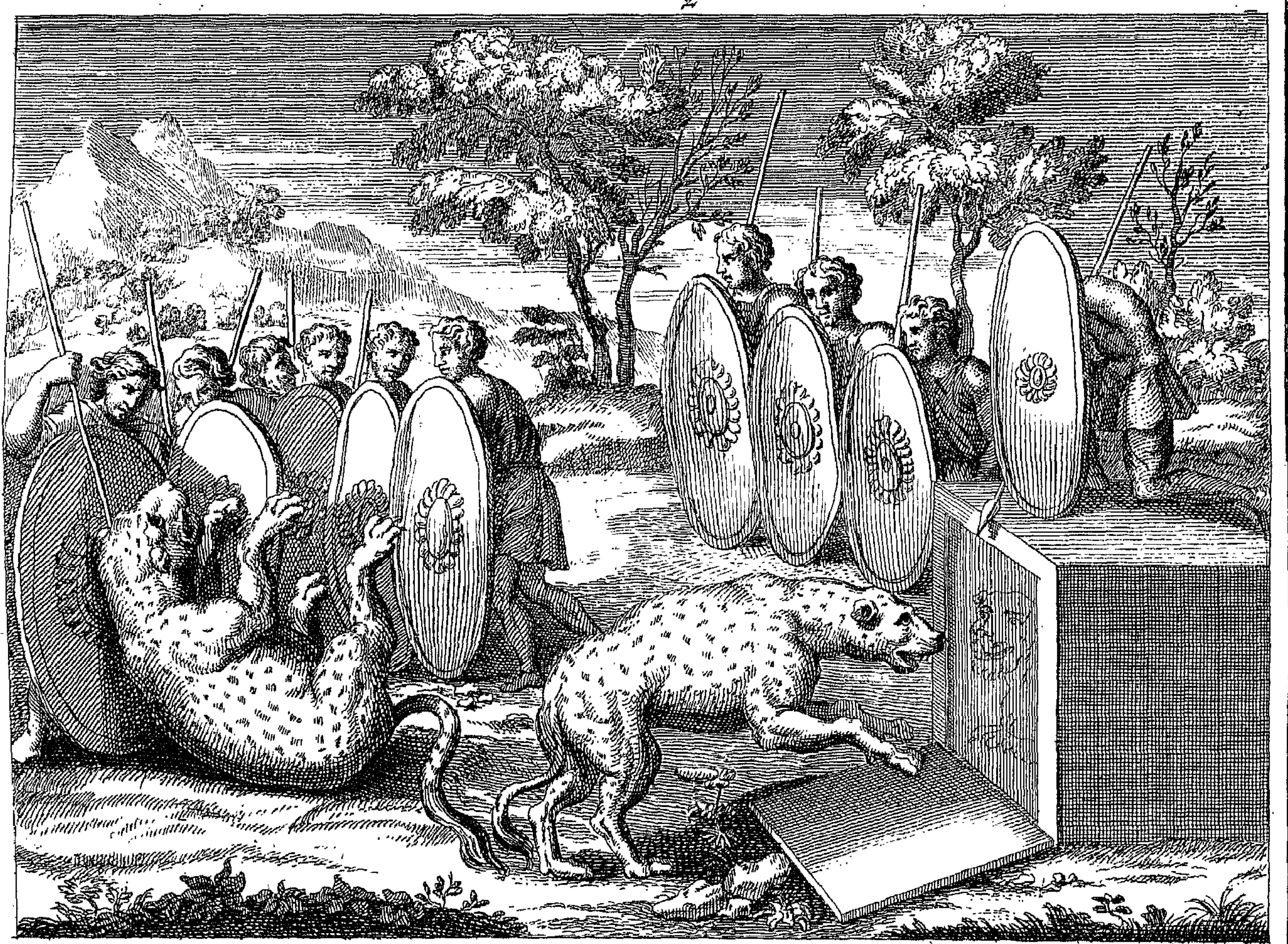
- I. **T**HE Exercise of Boar-hunting was very common both with the *Greeks* and *Romans*, and also very ancient, as may be seen in the *Odysses* of *Homer*, where he tells us, that *Ulysses*, as he was hunting, was wounded by a Boar in the Thigh, and that he carried the Marks of it all his Life. We have here a Boar with long Tusks<sup>6</sup>, wounded with a Javelin, but yet running before a Dog that pursues him. This Image was taken from a Gem, and publish'd by *Agostini*, and afterwards by *Maffei*.

II. The

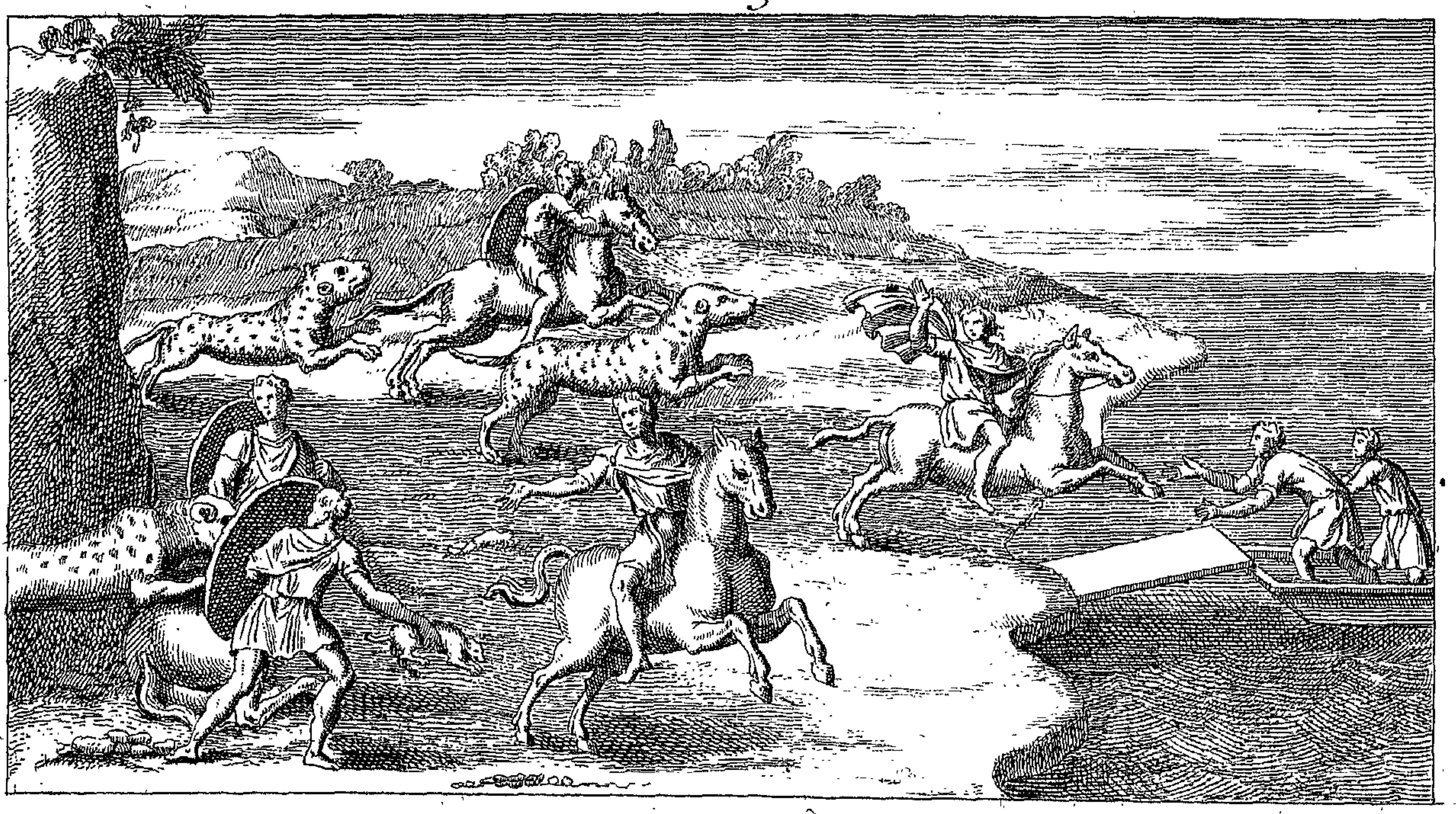




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3









II. The *Narbonnensian* Boar-hunting is very remarkable<sup>7</sup>: The Boar is of a prodigious Size; and the two Hunters, who have each of them a *Venabulum*, have in the other Hand a piece of Cloth or a kind of Napkin which they advance towards the Boar, that when he bites he may strike his Tusks into it. The following Chase<sup>8</sup> is a Combat of several wild Beasts together, where there are seen Lions, a Tiger, a Wolf, a Boar and a Bull, and four Horsemen taking the Diversion of it.

III. The following Boar-hunting, exhibited among the other Pictures on the Sepulcher of the *Nasoni*, was not found on that Sepulcher, but in a Garden at the Foot of Mount *Celius* near the *Coliseum* at *Rome*. There are six Hunters on Foot<sup>1</sup>, among which one appears to be a *German* or *Dacian* Slave, wearing Breeches and Shoes like those of most other barbarous Nations: The rest are arm'd with Javelins, except one that's drawing a Bow at the Boar. The Master of the Hunt is on Horseback, erects his left Hand as if he was giving some Command, and in his right has two Javelins. He has above his Tunick a *Chlamys* or *Penula*, which was a sort of Country Cloak. Several of the Dogs fall upon the Boar, one of which being young and violent is restrain'd by one of the Hunters, who has him in a Collar.

PLATE  
LVII.

IV. *Spon* publish'd the following Image<sup>2</sup> from a certain Marble, which he takes to represent *Meleager* hunting the Boar, accompanied with *Hercules* and *Theseus*, the last of which is behind *Hercules*. *Meleager* actually darts his Javelin at the Boar. The *Calydonian* Forest where this was done, is represented by a number of Trees. What's here something embarrassing, is, that *Diana* appears on the other side of a Tree bending her Bow, which does not agree with what Mythologists relate, who tell us that she was so enrag'd at *Meleager* for having kill'd her Boar, that she punish'd him for it severely as a great Crime. How then could she be one of the Company that kill'd her Boar? But I have often observ'd that Marbles do not always agree with the Fable and History. It may here be said perhaps that *Diana* appears on the other side of the Marble only to revenge the Death of her Boar; unless it may be rather suppos'd *Atalanta* that here accompanies *Meleager*, and assists him in killing the Boar, as has been observ'd in the first Volume; which indeed appears most probable.

V. In the next Image<sup>3</sup>, the Emperor *Trajan*, accompanied with two other Horsemen, is in Pursuit of a Boar; all three of them being arm'd with *Venabula*. The Emperor has here what we call a Glory round his Head, such as formerly us'd to be put about the Heads of Saints, and was anciently call'd *Nimbus*, and such as the *Romans* also sometimes adorn'd the Heads of their Emperors with. In the following Plate, several Hunters are represented returning from the Sport with a dead Boar upon a Cart drawn by a Pair of Oxen<sup>1</sup>, the Wheels of which Cart are solid, as shall be observ'd hereafter. The Horseman with the oval Shield seems to be the Master of the Hunt.

PLATE  
LVIII.



## C H A P. VII.

I. *The hunting of Tigers with a Looking-glass.* II. *Another singular way of hunting Tigers.* III. *The hunting of the Panther.* IV. *The hunting of the Leopard.*

- I. **T**HE hunting of the Tiger represented in the Sepulcher of the *Nasoni* under the Image of *Autumnus*, is one of the finest we have seen. Two Tigers are there attack'd by ten Hunters<sup>2</sup> all arm'd with Javelins and large Shields, one of which is overturn'd, and his four Feet in the Air. The other, instead of flying to avoid the same Fate, stops at a Looking-glass, plac'd there purposely to deceive him, by making him think his own Image another Tiger. While he stops thus at the Glass, one of the Hunters prepares himself to give him a Stroke with a Javelin. This way of hunting the Tiger with a Looking-glass was anciently in use, as *Claudian* informs us, whose Verses (cited by *Bellori* upon occasion of this Image) very well explain it. 'The Tigress, says he, whose Whelps a Huntsman has robb'd her of, to carry them to the King of *Persia*, runs swifter than the Wind on Mount *Niphates*, and spreads her Rage thro' all her spotted Skin, changing the very Colour of it; but when with eager Haste she is just going to devour the Man, a Looking-glass in the way stops her Career, by shewing her her own Image.' The Passage in the Original is this:

*Arduus Hircana quatitur sic matre Niphates,  
Cujus Achæmenio regi ludibria natos,  
Avenit tremebundus eques: fremit illa marito  
Mobilior Zephyro, totamque virentibus iram  
Dispersit maculis, jamjamque haustura profundo  
Ore virum, vitreae tardatur imagine formæ.*

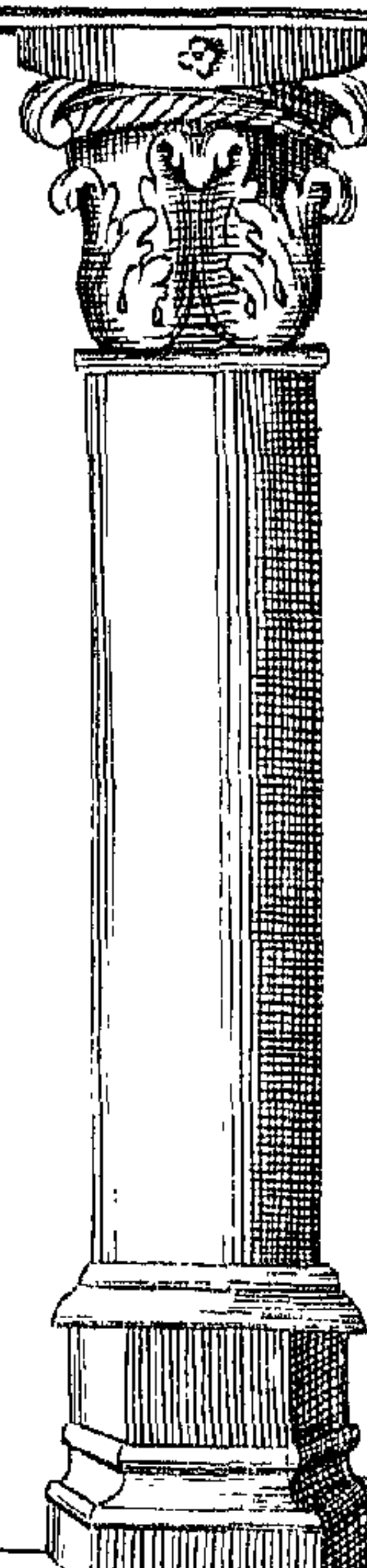
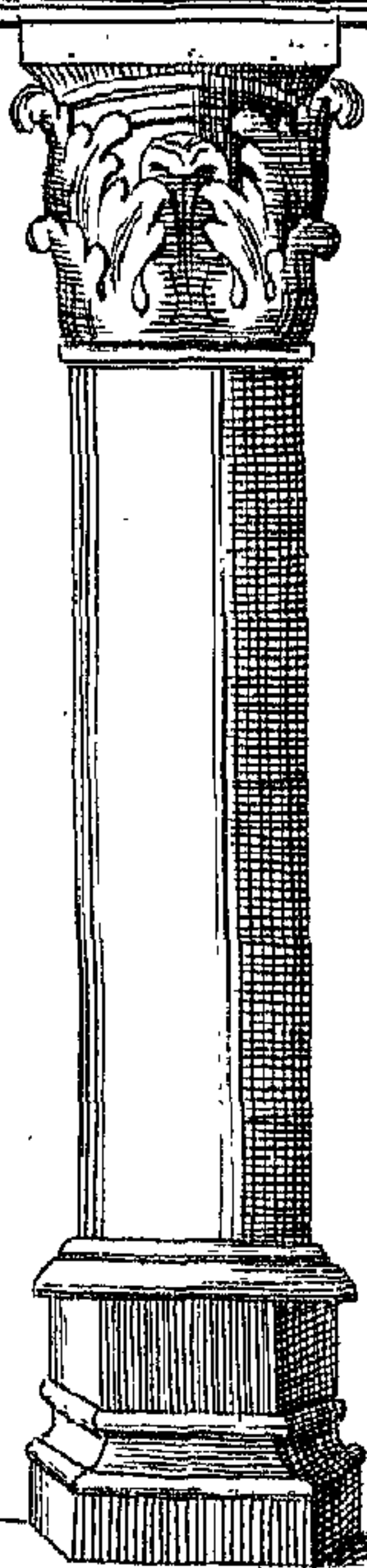
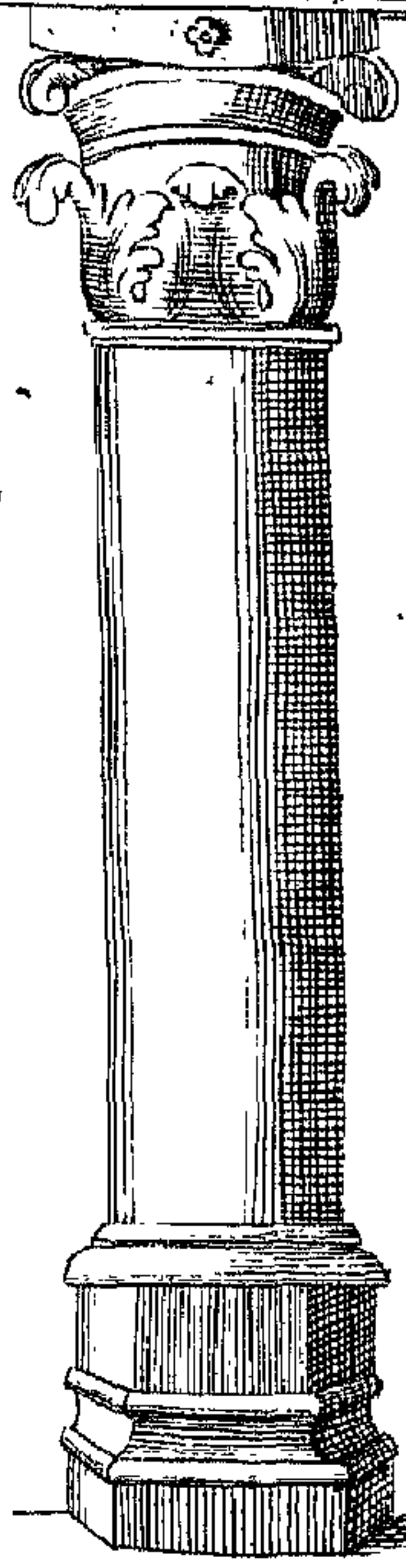
- II. In the Image we have been describing, we do not indeed find that the Hunters had robb'd the two Tigers of their Whelps: But in the following Image<sup>3</sup> we see one of the Hunters holding a young Tiger, and three Tigers rushing furiously out upon the Hunters, one of which, perhaps the Dam, dismounts one of the Horsemen, and seems to fall foul upon the Horse to devour him. Three of the Horsemen fly before the Tigers, to get aboard a Bark that waits for them near the Sea-shore; one of which seems to make a Sign to him that's dismounted to let the young Tiger go, that the Dam may pursue no farther. 'Tigresses, says *Pliny*, when they find their Whelps gone, pursue the Hunters by the Scent, the Sires being in no great Concern about the Loss of them. Then he that has the Whelps perceiving the Approach of the Dam, lets one of them go, which she immediately takes in her Teeth, and carries away with greater Speed than she pursued, so far was the Weight from retarding her Course; but the Hunter, before she could return, being got on board the Bark, she rav'd and foam'd in vain upon the Shore.' This Passage from *Pliny* comes very seasonably to explain this Image; but how to reconcile what he there says of the Males being in no Concern for the Loss of their Whelps, I know not; seeing of these Tigers it's very probable one of them is the Male: It may be indeed that the Male in this place might be provok'd to pursue, from his having seen the Hunters.

PLATE III. *Beger*, who gave the following Image<sup>1</sup> from the Cabinet of *Brandeburgh*, LIX. says that one of the Faces represents the Emperor *Commodus* darting a Lance at a Panther, and the other face an *Ethiopian* Man and Woman. He judiciously applies



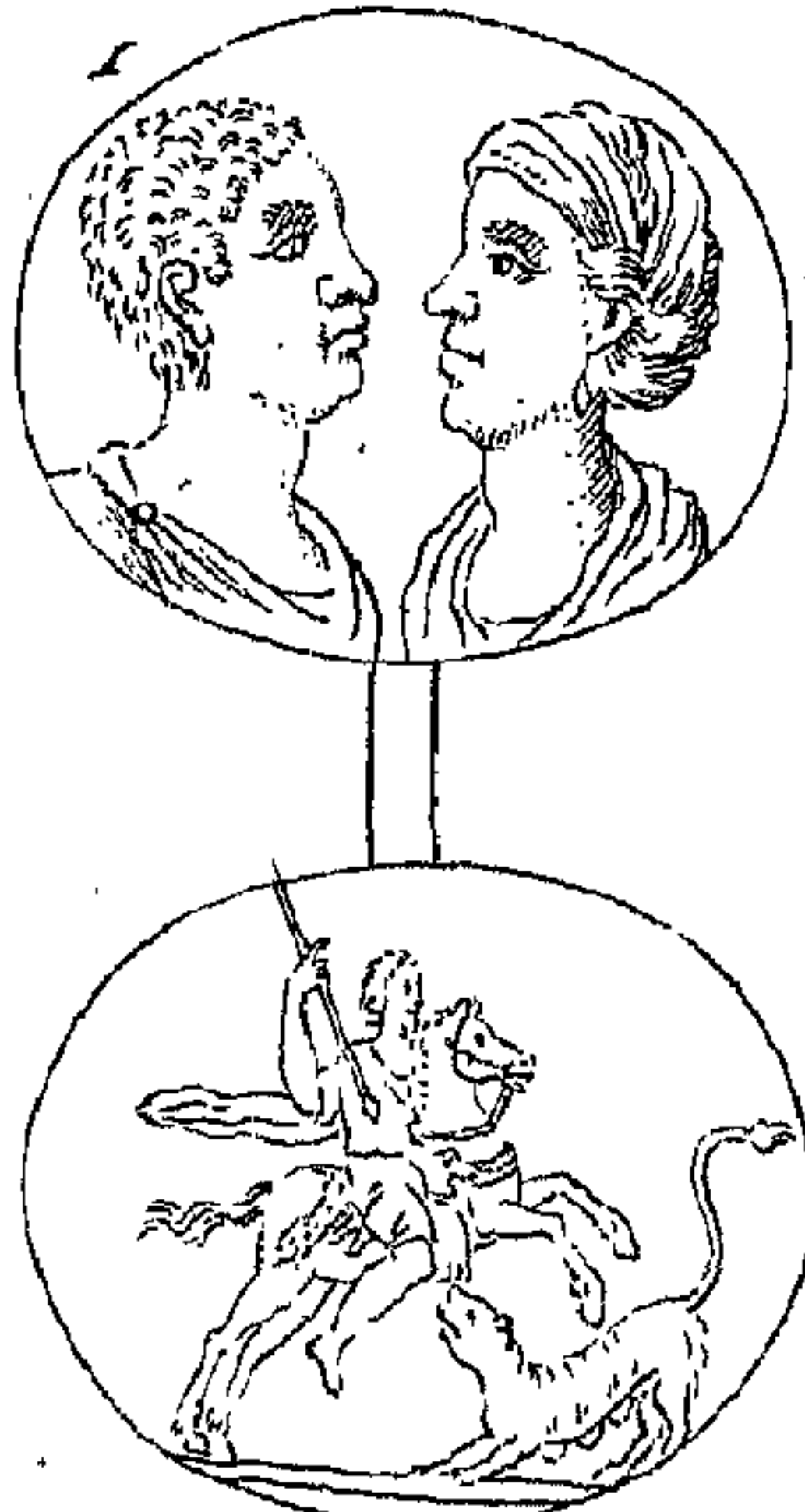


Marble at Rome



1811

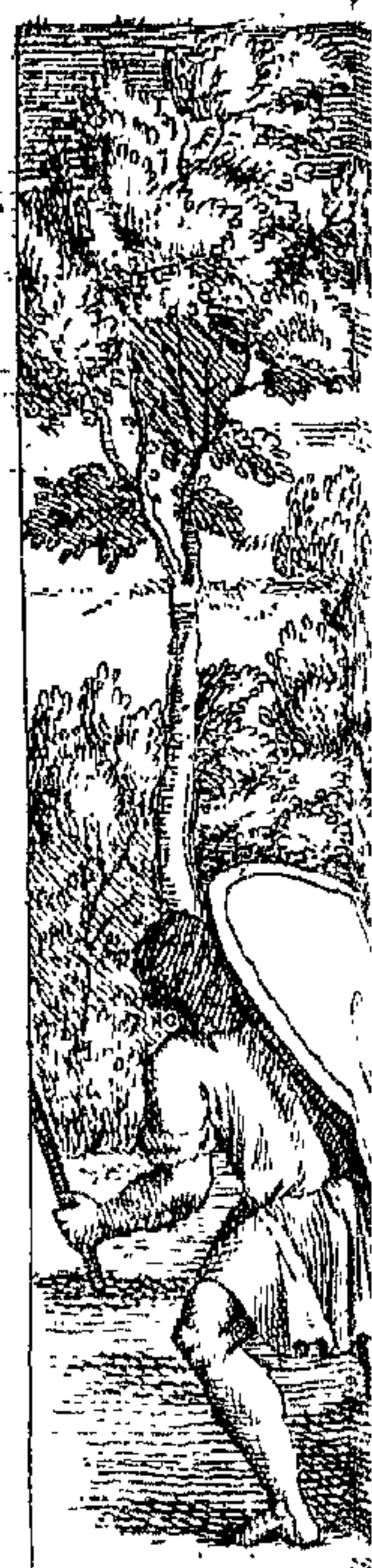
Beger



Beger



M<sup>r</sup> de Caumont







Constantine's Arch



Sepulchre of Neron



Constantine's Arch



applies to this Image that Passage of *Herodian*, where, speaking of *Commodus*, he says ‘ it was reported of him that he had so sure a Hand, that he could throw a Dart or Javelin at any thing without missing his Mark. He had always with him the most dextrous *Parthian* Archers, and the best skill’d *Numidians* at throwing the Dart; all which nevertheless he far surpass’d in Dexterity. He would run round Lions, Panthers, and other Beasts of Prey, and so wound them with one Dart, that he never had occasion for a second, his Strokes being generally mortal. As soon as he had rous’d the Beast, his way was either to wound him in the Forehead or Heart, never aiming at any other part, upon which the Beast instantly fell down dead. Wild Beasts were in his Time sought for from all Quarters, and then it was we first saw, what before we had never seen but in Picture. They were brought from *India* and *Ethiopia*, from the Northern and Southern Regions. And therefore it probably is that we see on one side of the Stone an *Ethiopian* Man and Woman: For it’s something rare to see Negroes and *Ethiopians* in old Monuments. There is one however in the *Thesaurus Palatinus*, publish’d by the same *Beger*, upon a Reverse of the Emperor *Constans*. *Virgil*, in *Moreto*, describing the Form of a Negro’s Face, says that the *Africans* have curl’d Hair, thick Lips, and a black Skin. His Words are these:

*Afra genus tota patrium testante figura,  
Torta coma labioque tumens & fusca colore.*

We know also elsewhere that *Cleopatra* had Negroes in her Service.

IV. In the following Image<sup>2</sup>, sent me from *Avignon* by the Marquis de *Caumont*, the Emperor *Valentinian* is hunting a Leopard, which he is about to smite with his Javelin. The Trappings of his Horse are something remarkable. The Inscription about it is *Valentiniane zeses*; the last Word of which is *Greek*, but writ in *Latin* Characters, as was customary enough in those Days, and signifies *Vivas Valentiniane*.

This way of writing *Zeses*, *Live*, or *may’st thou live*, frequently occurs about the Time of the *Valentinians*. We have given above an Image of the three *Graces*, where, after their Names *Gelasia*, *Lecoris* and *Comasia*, which are no where seen but there, there is read *Piete* and *Zesete*; which two *Greek* Words in *Latin* Characters signify *Drink and Live*. The Words *Pie* and *Zeses* frequently occur in ancient Cups, Dishes, Vases, and other Pieces of Glass, even in Vases that regard Christianity, as the Senator *Buonaroti* has shewn in his learned Observations upon ancient Glass-Vases, their Images and Inscriptions; which Book of his was printed at *Florence* in 1716. There’s no mention in that Book of Glass-panes for Windows, tho’ I have been told he prov’d the ancient Use of it therein. But that’s not our Business at present. Besides I am perswaded that *Buonaroti*, as well as all other Antiquaries, knows very well that no mention is made of the ancient Use of Glass-Windows either in Authors or Inscriptions; but that on the contrary there are Proofs that the Use of them was altogether unknown.





## C H A P. VIII.

I. *The hunting the Lion.* II. *A singular way of hunting Lions.* III. *Another Image.* IV. *A Piece of Hunting taken from a Marble at Rheims.* V. *The hunting Bulls.* VI. *Trajan hunts a Lion.* VII. *He hunts a Bear.*

3 I. **I**N the following Image 'a Hero on Horseback, arm'd with a Helmet and Cuirass, darts his Javelin at a Lion. *Beger*, who publish'd it, takes it for an *Alexander*; which is probable enough: For tho' the Figure of the Man arm'd after the *Greek* Fashion, might as well agree with another as with an *Alexander*, yet his hunting the Lion seems to put the Matter out of question, that Sport being *Alexander's* favourite Diversion, as we are inform'd by *Plutarch*; and which is also farther confirm'd by the two celebrated Statuaries *Lysippus* and *Leochares*, who made the Statue of *Alexander* killing a Lion: Besides all which, this Figure has very much the Air of *Alexander*.

4 II. One of the most singular ways of hunting Lions, is that in the Sepulcher of the *Nasoni* \*, where eight Men arm'd with large Shields combat two Lions. The Address of one of the Hunters appears in this, that having been thrown down by one of the Lions, and prostrate on the Ground, he yet so covers his whole Body with his Shield, that the Lion could no way touch him with his Teeth. The Hunting is in a Park, and the Hunters are probably thus lightly arm'd for their own Pleasure, that the Sport might last the longer.

5 III. A Lion-hunting is exhibited in the following Image taken from a *Roman Marble* \*, ~~where many Hunters appear in the Field~~: The Lion has got one Man down, who nevertheless seems to defend himself with his Shield and Sword, while another comes up on Horseback to his Aid; who by his Appearance looks like some Emperor; His Horse has for a Poitral a Lion's Skin cut in two, one half of which hangs down on one side, and the other on the other, and the Skin of the Head before; which is what we shall often observe in the succeeding Volume, in treating of the Cavalry and Combats.

6 IV. The following Piece taken from an elegant Marble at *Rheims*, was first publish'd by *Bergier* in his History of that City, and afterwards by *Tristan*. 'Tis seen in the Church of *S. Nicasius* at *Rheims*. It represents a great Hunting\*, at which are present ten Persons on Foot and on Horseback: The Chief is some great Prince or Emperor, and is lancing his Javelin at a Lion: Some have taken him for *Hadrian*; but he has neither the Beard, nor any of the Features of that Emperor. This Opinion however is rejected by *Tristan*, who embraces that of the People of *Rheims*, and thinks it to be the Sepulcher of *Flavius Valens Jovinus*, who, according to *Ammianus Marcellinus*, had been by the Emperor *Julian* made General of the Forces in *Gaul*, and was celebrated for the many Victories he had gain'd. 'Twas he that built the Church of *S. Nicasius*, which in the Testament of *S. Remi* is call'd after him the *Jovinian* Church, and where it is said his Corps is repositied. *Flodoard* also in the first Book of his History, says that *Jovinus* design'd that Church of *S. Nicasius* to be the Place of his Burial. *Tristan* speaks of this more at large in his first Volume. This Hunting is remarkable; a Stag, a Boar, and another Beast lying dead, and a Lion encountring with a Man whom he has got down, but who nevertheless defends himself with his Shield. At the Extremity of the Marble is a *Parthian* or *Armenian*, as appears by his Bonnet: A naked Boy holds a Helmet. The other Particularities are sufficiently explain'd by the preceding Huntings.

V. In







V. In the Marbles at *Oxford* there's seen a Bull-hunting of a very rude Design: The Hunters are young Men on Horseback without Arms, giving Chace to Bulls, which they seize by the Horns, and bring down by meer Strength. This Bull-hunting, which derives its Origin from *Thessaly*, was also brought to *Rome* under *Julius Caesar*, according to *Pliny*, who says that the *Thessalians*, accustomed to this sort of Exercise, would even twist the Necks of the Bulls, and kill them by the Force of their Arm. The Emperor *Claudius* exhibited one of these Shews in the *Circus*, where these *Thessalian* Cavaliers, after having tired the Bulls with chacing them, would leap upon their Backs, seize them by the Horns, and bring them down to the Ground. These Sports were also exhibited at *Ephesus* and in *Attica*, and by the *Greeks* call'd *ταυροκαταλινον*.

VI. In the following Image *Trajan* is represented as return'd from Hunting, a Lion being there laid dead. *Trajan* and three Persons that accompany him, who are all arm'd with Spears, seem to deliberate upon what is to be done: The two that are at the Extremities hold each of them a Horse by the Bridle. The Lion's Head was offer'd to *Mars*, as we have seen in the Sacrifices to that Deity. The Emperor is here represented with a Glory about his Head as before.

VII. The same Emperor is in the following Image<sup>8</sup> hunting the Bear; where he is seen with a Sword of an uncommon Length, the Blade seeming to be three Foot. Three Horsemen are there pursuing the Beast, which was at length kill'd, and his Head offer'd in Sacrifice to the God *Silvanus*, as we learn from a Marble not far from this, whose Image we have exhibited among the Sacrifices.

## C H A P. IX.

I. The manner of the Ancients fishing with a Line. II. Other ways of fishing.  
III. A singular way of fishing used by the Gauls. IV. The Fishponds of the Romans.

I. **W**E know very little of the Fishing of the Ancients, except that they also made use of the Rod and Line, as also of Nets, as we do at this Day. Fishing with the Line, or Angling, was very common with the *Romans*; some Intimation of which we have in *Martial*, who, speaking of the Peasants, says,

*Tremulae captum linea trahit piscem.*

We have here exhibited several Fishers; one of whom is taken from a *Roman* PLATE LX. Marble, and is a young Man<sup>1</sup> with a Bonnet upon his Head not unlike the *Peta-sus* of *Mercury*. Another, publish'd by *Bonanni*, sits upon a Rock fishing<sup>2</sup>, and has a Bonnet also on; he seems to have taken a great number of Fish, which he has in his Pannier: This Fisher by the Breast seems to be a Woman, tho' by the Habit it should not be so. The other Fisher, publish'd by *Maffei*, is in a Boat<sup>3</sup> fishing out at Sea.

II. *Ælian* relates several other ways of Fishing in use among the Ancients; as by making Holes in the Ice when the Rivers were frozen up, a way of Fishing practis'd upon the *Po*, and letting down their Lines through them. He talks also of fishing for Tunnies with large Nets, which they extended as at this Day; the Fishers casting them from out of Boats in Rivers, Lakes and Seas.

III. *Pliny*



III. *Pliny* says, that on the Sea-Coast adjoining to *Languedoc* in the Province of *Narbonne* near *Nîmes*, there's a Lake call'd *Latara*, where Dolphins assisted the Men to fish, and that at certain Seasons such Shoals of Mulletts pass'd through the Straits of the Lake into the Sea, that the Fishermen could not cast their Nets, they not being strong enough to support the great Weight of the Fish; but that when the Bulk of these Fish was gone, they then cast them, and with loud Voices call'd the Dolphins, which they nam'd *Simons*. The Dolphins, us'd to the Signal, fail'd not to repair thither immediately in great numbers, especially when the North-Wind blew, which was the most favourable Quarter for Conveyance of the Sound towards them. These, as soon as they came, rang'd themselves in a sort of Battle array, guarding the Pass of the Lake, and killing the Mulletts that escap'd the Nets, but never eating any until they had gain'd a complete Victory. The *Gauls* took a prodigious Quantity of these Mulletts enclos'd in the Lake; and a great number of People ran to the Spectacle. It also often happen'd, when the Fishermen had drawn their Nets, that the Combat began again at Sea more furiously than before. All this is related more at large in *Pliny*; but the Passage is so obscure in the Original, that it is very difficult to make Sense of it in many Places.

IV. The *Romans* had great Fish-ponds, which they call'd *Piscinæ*; which were in such Esteem, that their *Ville* or Country-houses sold for more or less in proportion to the Stock of Fish they had in these Ponds. *Cato* being made Guardian to *Lucullus*, sold the Fish in his Ponds for forty thousand *Sesterces*. They had also their *Piscinæ maritimæ*, as *Varro* calls them, which were Fish-ponds of Sea-water upon the Coast stock'd with Fish; many of which had Communication together. *Hirrius*, *Varro* says, had so prodigious a Quantity of Fish, that it cost him every Year twelve thousand *Sesterces* to keep them; but his Expences that way indeed exceeded any thing the *Romans* ever had of that kind. *Lucullus*, the same Author says, dug through a Mountain near *Naples*, and brought Rivers of Salt-water into his Fish-ponds, which ran backward and forward into one another, being ambitious of emulating *Neptune* in the abundance of Fish. He also brought his favourite Fish into cooler Places, that the excessive Heat might not injure them; as the Shepherds of *Apulia* us'd to lead their Flocks to the *Sabine* Mountains to shelter them from the Heat. In short, he had so great a Passion for Fish-ponds, that to have some of them at *Baia*, he gave his Architect Leave to be at what Expence he would, how great soever it was, provided he could but make a Communication between the Sea and his Fish-ponds by a subterraneous Canal. *Pliny* adds, that *Lucullus* spent more Money to cut this Mountain, than he did to build his Country-Seat; that he made an *Euripus*, by which he brought the Sea into his Ponds, and that *Pompey* the Great for that Reason call'd him *Xerxes togatus*.





C H A P. X.

*I. The lesser Games. Tali or Cockal. II. The Dice. III. Several kinds of the Tesseræ or Dice. IV. The Lattrunculi or Chæfs. V. Proculus saluted Emperor, when he was playing at that Game. VI. What the Alea was. VII. The Play which Ovid calls Lapilli.*

**B**ESIDES the great Games above treated of among the Ancients, they had also their lesser Games, as we have at this Day. Of this sort we call such as were used at home and of private Entertainment; among which was the Game of *Cockal*, call'd by the *Latins Tali*, and by the *Greeks πεσσοι*, which was very ancient: For *Homer*, in the beginning of his *Odysses*, says that the Princes and Noblemen that courted *Penelope*, us'd to amuse themselves at the Door of her House with the Game of *Cockal*. These Cockle Bones were taken out of the Heel, or rather the Ankle, and therefore it is that they call'd them by the singular Noun *Talus*, which signifies the Heel. But tho' they were originally Bones, yet they afterwards made them in the same Form of Ivory, Gold and Brass; of which last Matter are those two we here give the Figures of<sup>4</sup>, one of which is in the Cabinet of the Abbot *Fauvel*, and the other in that of *Brandeburgh*. The manner of playing with these was the same as with Dice, only these had, as it's said, but four Sides of use in play, whereas Dice had six. The Sides were also distinguish'd by certain Marks in Basso Relievo, or else made hollow, which it's thought were taken instead of Numbers; tho' others think they were mark'd with Points or other Notes of Distinction.

**II.** The *Tesseræ* or Dice were pretty much the same with those at this Day, as may be seen by the Figures we have here given of them<sup>5</sup>. That of the Abbot *Fauvel* differs from the other three in this, that it has not a Hole bor'd through the middle of the number four, as they have. *Beger* fancies that the Dice which he publish'd in his *Thesaurus Brandeburgicus*, has been bor'd by way of Fraud: He does not say indeed what this Fraud consisted in; but that as at this Day the Sharpers use Quick-silver to give the Dice a Bias, so it might be that the Ancients made that great Hole for some such purpose. But as that of *F. Bonanni*, that of *M. de la Chaussée*, and in a word all others except this one of *Fauvel's*, are thus bor'd, it cannot, I think, be imagined they were so bor'd through Fraud; the Trick being not likely to take when it was so often repeated.

**III.** Another sort of *Tesseræ* or Dice however had but four Faces<sup>6</sup>, and was of an oblong Figure, and made of the Bone of some Animal. In the four Faces there is the following Inscription thus dispos'd:

1. SP. K. FEB.
2. M. SIL. L. NORB. COS.
3. FRUCTUS
4. SEXTI.

Which *M. de la Chaussée* thus interprets: *Spectavit Kalendis Februarii Marco Sileno & Lucio Norbano Consulibus, Fructus Sexti*; and signifies that *Fructus* the Son of *Sextus* the Gladiator, who had receiv'd the *Rudis*, or Mark of Freedom, assisted at the Sports as a Spectator, and not as a Gladiator, upon the Kalends of February, when *Marcus Silenus* and *Lucius Norbanus* were Consuls. This *Tessera* however



however was not made to play with; but has a place given here among the *Tesserae*, because M. de la Chaussée put it amongst them.

- 7 The *Tessera* with two Fish<sup>7</sup> was what they call'd *tessera convivalis*, a sort of Ticket given to such as were invited to Feasts. Thus M. de la Chaussée explains it upon *Livy's* Authority, who says that the Consul order'd a *Tessera* to be given to a Soldier, that he might be entitled to a Dinner; and upon a Passage in *Lampridius*, who, speaking of *Elagabalus*, says, 'That he had *sortes convivales*, Lots or Marks for the Guests written upon Spoons, by vertue of which one was to have ten Camels, another as many Flies; one ten Pound Weight of Gold, another ten Pound of Lead; one ten Ostriches, and another as many Puller's Eggs; so that they were truly Lots, in which every one stood his Chance. He also did the same at the Sports, entitling one to ten Bears, another to ten Dormice; one to ten Lettuces, and another to ten Pound Weight of Gold; and in short was the first that instituted the way of Lots, which continues to this Day.' Thus some that went to the Feast poor, return'd rich; and while some had the good Fortune to get Prizes, others got nothing but Flies. The *Tessera* with the Li-
- 8 on given after *Beger*<sup>8</sup> was also design'd for the same Purpose. But there were yet other Lots or *Tesserae*, inscrib'd with Sentences; such are those we have also given after *Beger*, upon one of which<sup>9</sup> is read *de vero falso ne fiant Judice falso*; Let not Truth be made false by the Wickedness of the Judge; and upon another,
- 10 *fauste vivas*<sup>10</sup>, Live happily.

- 11 The great *Tessera*<sup>11</sup> of *Lucius Veratius* is not easy to explain: The Inscription ought to be thus read: *Tesseram paganicam Lucius Veratius felicissimus patronus paganus pagi Tolentines hostias lustrales & tesseram aream ex voto libens didicavit, vel dono dedit, quinto Idus Maias feliciter.* The meaning of which in *English*, is, that *Lucius Veratius*, Patron (or Lord or Master, for so the Word *Patronus* often signifies) of the Village *Tolentinum*, gave to the Inhabitants lustral or expiatory Victims, and a *Tessera*, which he calls *Paganica*, with relation to the *Pagus* or Village; and that in consequence of a Vow made the fifth of the Ides of *May*, which is the eleventh of that Month, the time they address'd their Gods in favour of their Harvests, and sacrific'd Victims in their Behalf; as is prov'd by *Holstenius* from an ancient rustick Kalendar. These lustral Victims were the Sow, the Ram and the Bull, as has been observ'd in the *Suovetaurilia* in the second Volume. The Woman, whose Busto is above this *Tessera*, is thought by some to be either the Wife or Daughter of *Lucius Veratius*; but I think may more probably be *Juno Paganica*: For tho' we no where meet with such an Epithet to *Juno*, yet we find *Jupiter* call'd *Paganicus*.

IV. Another Game among the Ancients, call'd *Latrunculi* or *Latrones*, pretty much resembled our Game of *Chefs*: The Men they play'd with were of different Colours to distinguish the two contending Parties. Each Party had a King or Emperor, which they never mov'd but upon urgent Occasions; and had a certain number of Men besides, which they call'd indifferently Soldiers or Thieves. This Game was an Image of War, at which there were Attacks and Combats; and he was the Conqueror at it that could take all his Adversary's Men. As to the King, he could never be taken until all his Men were fallen into his Enemy's Hands, and then he was look'd upon as conquer'd. The Table upon which they play'd was, according to *Salmasius*, all mark'd with Lines, so that every Man had his proper Station, which by the *Greeks* was call'd *Polis*, a City, or *Chora*, which signifies a Region or Place. He that had but one place to move to was look'd upon conquer'd: He that attack'd the others was reckon'd as one that made the Assault upon the City or Place. The King that lost all his Men was said to be reduc'd *ad incitas*, that is to say, to a Place from whence he could not move. It was a

Game



Game of Chés that *Nero* play'd at, when he play'd with Ivory *Quadrige* upon an *Abacus*, as *Suetonius* says.

V. *Proculus*, according to *Vopiscus*, was made Emperor in the Time of *Probus* at a Game at Chés; where, after he had been ten times Emperor, a certain Buffoon near him salutes him with *Ave Auguste*; and immediately puts the Purple upon his Shoulders, and bends the Knee to him. Upon this the rest that were present fearing they might be punish'd as Traitors, made a serious Matter of it, solicited the Army, and got him proclaim'd Emperor in good earnest. But he was soon overcome by the Emperor *Probus*.

VI. What the Ancients call'd *Alea* was a general Name that comprehended all the Games of Hazard, and sometimes signified Hazard it self; but is most commonly taken for the Game of Dice. *Suetonius*, in the Life of *Claudius*, says, that Emperor wrote a Book upon the *Alea*, or Game of Hazard.

VII. *Ovid* speaks of a Game which may be reckon'd among the *Tesserae*, which he calls *Lapilli*. Some have read it *Capilli*; but the first Reading seems to be most authoriz'd, and most probable too. He says they plac'd three small Stones upon a little Table, and that he was the Winner whose Stones touch'd one another:

*Parva sedet ternis instructa tabella lapillis,  
In qua vicisse est continuasse suos.*

What he means by this might I think be done in this manner: Each Party threw from a place at a certain distance three small Stones upon a little Table, which when they happen'd to be contiguous, or continued, as he calls it, won the Game.

## B O O K V.

### Of the Arts, and Instruments of the Arts.

#### C H A P. I.

I. *Three things to be considered in the Arts.* II. *Architecture and its impulsive Engines.* III. *The Instruments of Architecture.* IV. *The Binders of Brass, Iron and Wood used in Buildings.* V. *Other Figures relating to Architecture.* VI. *The Instruments of the Smiths and Carpenters.*

I. **I**N the Arts there are three things to be consider'd, the Precepts, the Instruments, and the Works. Of the first of these we shall take no notice, it being both beyond our Ability to treat of it, and also what would require as large a Work as this Collection. Our Business therefore in this Book shall be to treat of the Works of the several Arts; in which all the Figures we shall exhibit, or indeed that have hitherto been exhibited in the preceding Volumes, are nothing but the Works of different Arts; and as there is here no Image which does not originally belong to some Art, so there is hardly any particular Art in which we have not represented some Work. We come therefore to treat of the Instruments



ments of every particular Art, especially of those whose Form is preserv'd to us in ancient Monuments.

II. Architecture was of all the other Arts what employ'd the greatest number of Instruments; for besides that it takes in other inferiour Arts, as those of Smiths, Joiners and Carpenters, many of whose Instruments were common to all, it had anciently certain Machines and impulsive Engines of wondrous Force for raising of Columns, Obelisks, and an infinite number of other things of prodigious Weight.

No one is ignorant of the Toil and Labour it cost the Cavalier *Fontana*, a celebrated Architect, to erect the Obelisk in *S. Peter's Place*, which is yet to be seen there. The Design of the Machine he made use of to effect it, is engrav'd and publish'd, and is look'd upon by our Architects with Admiration. But after all, what was this Obelisk in Comparison of those Colossal Statues of above a hundred Foot high, of the *Colossus* at *Rhodes*, and even of the Obelisk which is before *S. John Lateran*, which far surpasses in Magnitude that of *S. Peter*, and which would have lain prostrate to this Day, had it not broken into several Pieces by its Fall, which facilitated the raising it again? But all these great Machines are now lost; so that if any thing of uncommon Weight was to be erected, new Machines and Engines must be thought upon, the Expence of which would perhaps be greater than the Work it self, tho' it fall far short of those enormous Buildings the Ancients rais'd. These curious Inventions, I say, are all lost thro' the Injury of Time; and nothing remains to us but the Machines they made use of to erect the Obelisk and Columns of the *Hippodrome* at *Constantinople*, which, after all, is  
 12 so imperfectly represented<sup>12</sup>, that I question whether any thing can be made of it or not.

III. ~~We come now to the Instruments, Images of which ancient Monuments have preserv'd~~, and begin with those taken from the Sepulcher of *Cossurius*, which are common both to Architecture and other inferiour Arts. Among these we find  
 13 the Rule, the Square, and two sorts of Compasses<sup>13</sup>; the one with strait, and the other with crooked Feet. The Plummet also and other Instruments, are here as  
 14 well as in the following Image<sup>14</sup>. By them are the Instruments us'd at the  
 15 Mint, such as are often observ'd upon Medals<sup>15</sup>.

16 A kind of an Ax<sup>16</sup> is here also exhibited, in the Shape of a square Rule, taken from the Cabinet of M. *Foucault*; like to which is that in an Image of the God  
 17 *Silvanus* in the first Volume. Chizels<sup>17</sup> also for Stone-cutting are here represented, taken from various Cabinets, some of which are of Brass. And here it must be observ'd that the Ancients had a particular way of tempering Brass, which made it as hard as Iron: And that when it was thus prepar'd, they made all sorts of Instruments of it, that are usually made of Iron or Steel, as Nails, Shields and other Arms, which shall be taken notice of below.

IV. They also us'd Plates of Brass for binding the several Lays or Courses of Stone, and joyning them to one another in a Wall, which was done by making two Holes upon a level in two Stones, and letting the Binders therein. That they certainly us'd these Brass-binders, we are assur'd by many, and among others by *Flaminius Vacca*, a Roman Carver, who spent a great part of his Life in examining the old Edifices and Ruins at *Rome*: This however did not hinder but that they might have Binders also of other Metal. Nay we find they had: For at an Earthquake that happen'd at *Rome* some Years since, a Piece of an old Wall fell from the *Coliseum*, in which were Iron-Binders leaded at each end: Hence some would conclude that they were all of that Metal, and that there never was any of Brass; as if that one Example ought to out-bear the Testimonies of those that have spent their whole Life among *Roman Monuments*. 'Tis certain therefore they had  
 Binders







Binders both of Brass and Iron: But what is yet more extraordinary, they had them also of Wood, as the same *Flaminius Vacca* informs us, who thus expresses himself: 'I remember I have heard *Horatio Mario* say, that in order to add some new Ornaments to a Monastery of Nuns situated in *Nerva's Forum*, they pull'd down an old Structure of four-square *Peperine* Stones, between every two of which Stones there was a piece of Wood drove in, cut on each side like a Swallow's Tail. What's most to wonder'd at is, that these Pieces of Wood were so hard and sound, that they might have been used again; and that no Joyner could tell what sort of Wood they were made of. We have not altogether follow'd the Text of our Author with regard to the Terms; but have certainly express'd his Sense: For nothing sure could better bind two Stones together, than a Piece of Wood cut on both sides like a Swallow's Tail, and inserted at one end into one of the Stones, and at the other into the opposite Stone. These same wooden Binders for the Security of Buildings were of ancient use: For we find *S. Jerom* speaking of them in his Commentry upon *Habakkuk*, Chap. 2. ver. 11. *Symmachus*, says he, translated these *Hebrew* Words, *vecaphis meets*, the wooden Ligaments of the Building. The *Caphis* in *Hebrew* signifies that Piece of Timber inserted in Walls in the middle of the Building to keep them firm. The *Greeks* call these Pieces of Wood *Imantosis*, that is to say Ligaments; which is the same Sense that *Suidas* gives to that Word.

V. The manner of Building, the Labourers and Carriers, are represented in *Trajan's Column*, where a Man is seen polishing on the Outside the Stones of a Wall already built; others also are seen carrying Burdens by two and two, in the manner represented hereafter in the Plate of military Labours. The same is also seen in the Column of *Antoninus*.

*Titus Statilius Volaper*, whom we see in the following Monument<sup>1</sup>, was *Mensor* PLATE LXI.  
*Ædificiorum*, and that at the Age of one and twenty Years, eight Months and fifteen Days: But what sort of Office that was I know not; tho' it's certain it must relate to Architecture. On one side there is seen the *Orgia*, a sort of Measure, another Instrument not unlike the Plummets, and the Fragment of a Column. The Woman, whose Bust is represented in a Shell at the top of the Sepulcher, seems to be *Orcivia Anthis*, the Wife of *Volaper*. And as it was a Custom among the *Romans* to make Allusions even from the Similitude of Names, so here the Parents of *Volaper* have represented at his Feet a dead Boar; the two last Syllables of his Name, *Aper*, signifying a Boar; and have caus'd these Verses to be inscrib'd:

*Innocuus Aper ecce jaces, non virginis ira,  
Nec Meleager atrox perfodit viscera ferro:  
Mors tacita obrepfit subito fecitque ruinam,  
Quæ tibi crescenti rapuit juvenile figuram.*

Which import that *Volaper* was an innocent Person, that had injur'd no Man; and that neither *Diana* in her Wrath, nor *Meleager* had taken away his Life, but that he died a natural Death, tho' sudden, and in the Flower of his Age.

VI. In the following Image are Joyners Instruments<sup>2</sup>, as Saws, Mallets, and Bills. In a Monument copied at *Florence* we find various Smiths Instruments<sup>3</sup>, as the Anvil, an Ax of a singular Form, a Rule and Compasses. What the other Instrument is with long Points on both sides, not much unlike a Comb, I know not, unless it is a File: Nor is it easy to guess at the Use of the spok'd Wheel put upon a Handle, or of the other Instrument with a Star at the top, and the bottom like the Point of an Arrow; tho' it's possible they that exercise those Arts may know what they are.



- 4 The Carpenters Instruments plac'd by these<sup>+</sup>, are no less different from those us'd at this Day; nor do I know what any of them are, save only a long Plane, call'd in *French*, *Guillaume*, and a Mallet or Hammer.

## C H A P. II.

I. *The Instruments of Wind-Musick. The Flute. II. The double Flute. III. The Flute of Pan called Syrinx. IV. The Trumpet. V. Other Instruments.*

I. **T**H<sup>O'</sup> the Musical Instruments of the Ancients were numerous, yet with regard to their Form we know but very little of them; nay hardly more than the bare Name. Those that most frequently occur are either Wind-Instruments, as the Flute, Trumpet and *Syrinx*; or else such as are touch'd with the Hand or *Plectrum*, as the Lyre and Guitar; to which were added, for making a Consort, the *Tympanum*, Cymbal, *Crotala*, *Sistrum*, and other Instruments plaid with the Foot.

The Flute was one of their most common Instruments, and what was us'd in their *Chorus's*, Theatres, Amphitheaters, Sacrifices and elsewhere. It pretty much resembled our modern Flute in form; tho' sometimes we meet with it crooked at the end, as the Flute of *Attis* in *Cybele* in the first Volume, where two Flutes are seen cross-wise, the one strait, and the other crooked, which I take to be the *Lituus*. The Flute is distinguish'd into three sorts, the *Tibia*, the *Fistula*, ~~from whence the Name of Flute is deriv'd, and what *Virgil* calls the *Avena*.~~ The *Tibia* took its Name from its being anciently made of the Shank of some Animal, as of a Horse, Dog, and sometimes of a Crane. The *Fistula* was a Reed or kind of Flagelet. The *Avena* was so call'd from its being anciently made by Shepherds of the Stalk of Oats, in *Latin*, *Avena*. 'Tis certain however that *Avena* is taken for *Fistula*, and that the *Tibia* and *Fistula* are also often us'd indifferently the one for the other. Many of the Flutes that occur on Marbles, seem to be made of Wood; nay most of them were certainly made of that Matter.

II. In Sacrifices and the *Bacchanalia* we often meet with Minstrels playing upon two Flutes at once; which way of playing was I think more frequent than upon a single Flute. It was also in use among Shepherds, and in private Houses; of which *Theocritus* gives a Testimony:

Δῆς, ποτὶ τᾶν νυμφᾶν, διδύμοις αὐλοῖσιν ἀείσων  
Ἄδ' ὅ τι μοι.

Give me leave, I conjure you by the Nymphs, to play you an agreeable Air upon my double Flute. I leave it to the Masters of Musick to divine how an agreeable Harmony could be made with the double Flute: For, if I mistake not, the two Pipes were separate, tho' they might perhaps be united at the end in the Mouth of him that play'd; nay all the Figures of those Minstrels are represented with a Pipe in each Hand. No Holes are to be seen in these Pipes, any more than in those  
5 in the Hands of the following *Choraula* or Minstrel taken from a Marble'. 'Tis certain however that the Flute had anciently three Holes, and that these were afterwards increas'd to seven, and then to ten, and that they play'd upon them with their Fingers as they do at this Day. The *Choraula* was he that presided over the *Chorus*; he is here habited in a Tunick, and has in each Hand a Flute, the small end of which rests upon his Breast; his Name was *Myropus Nanus*.

III. *Pan's*



III. *Pan's* Pipe or *Syrinx* was compos'd of several Pipes, sometimes of six, but most commonly of seven. This Instrument seldom occurs except in the Hands of the God *Pan*, or *Sylvanus* and the Satyrs, or in some *Bacchick* Company, tho' 'twas without all doubt us'd in Conforts. The Minstrel we have here given the Figure of, playing on this *Syrinx*<sup>6</sup>, seems to have been one of the *Bacchantes*. The *Panduria* was also a kind of Flute or Wind-Instrument, tho' *Pollux* calls it *ὑπανορέλκον*, an Instrument with three Strings; but the Form and Use of it we are ignorant of. Another sort of Flute, according to *Xenophon*, as cited by *Athenæus*, was the *Gingra* or *Gingrus*, a small Instrument not above a Palm long, and of a mournful sound, being us'd by the *Phenicians* at the mourning Solemnity for *Adonis*, whose Name with them was *Gingres*. The *Nabla* was a Wind-Instrument invented by the *Phenicians*, it had Strings to it, yet was played upon by Wind. There was also another kind of Flute call'd *Monaulus*, spoken of at large by *Athenæus*.

IV. The Trumpet, call'd in *Latin*, *Tuba*, or *Buccina*, and in *Greek*, *Salpinx*, was not only a military Instrument, but us'd also at Sacrifices, and at certain publick Ceremonies, at which it was mix'd in Confort with the Flute: Some of these Trumpets were crooked also like a Sort we have at this Day. Whether the three Flutes or Hautbeaux join'd together and here represented<sup>7</sup>, are three distinct Instruments or but one, I know not; for if they are three, they are all fasten'd together. The crooked Instrument<sup>8</sup> has all the Appearance of a *Lituus*, which was an Instrument us'd in War; and together with the Flute makes a kind of S. *Andrew's* Cross, which Cross is travers'd with one of *Pan's* Pipes.

V. The *Hydraulus* was a kind of Organ compos'd of many Pipes, and made to play by the Motion of Water; not unlike which is an Instrument now at *Frescati*. *Vitruvius*, *Pliny* and *Athenæus* ascribe the Invention of it to *Ctesebius Alexandrinus*. What the Ancients say of this Instrument, is so far from giving us a distinct Idea of it, that even they themselves have disputed both its Form and Use, as may be seen in *Athenæus*: The vulgar Opinion however is, that the Wind gave it a Sound, and that the Motion of that Wind was communicated by the Fall of Water. *Athenæus* indeed says also that its Form was like a round Altar. *Ammianus Marcellinus* tells us, that in his Time they made these *Hydraulick* Instruments and Lyres as great as Chariots.

Organs are thought to have been invented in the Time of *Julian* the Apostate; but the Use of them was not introduc'd into *France* until King *Pepin*, who had a Present made of them by *Constantine Copronymus*.

The *Uter symphonicus*, or Bagpipe, seems also to have been of ancient Use, as those Lines attributed to *Virgil* testify, where it's said that *Copa Syrisca*, with his Hair tied with a Ribband after the manner of the *Greeks*, danc'd, play'd upon the *Crotalum*, and with his Elbow play'd upon another Instrument in which were several Pipes.

*Copa Syrisca caput Graia redimita mitella,  
Crispum sub Crotalo docta movere latus.  
Ebria famosa saltat lasciva tabella,  
Ad cubitum raucos excutiens calamos.*



## C H A P. III.

*I. The String-Instruments which the Ancients played on with their Fingers, or the Plectrum. II. The Cymbals, Tympanums or Drums, and Crotala, and other Instruments.*

**I.** WITH regard to String-Instruments that were touch'd with the Hand, Bow, or *Plectrum*, it's not only difficult to describe them, but even to number them. Take however the Names of such of them as I have met with in different Authors; the *Testudo*, the Lyre, the Guitar, the Baton call'd also Barbiton, the *Phorminx*, the Psaltery, the *Chelys*, the Harp, the *Trigonum*, the *Sambuca*, the *Pectis*, the *Phœnix*, the *Spadix*, the *Lyrophœnicium*, the *Clepsiambus*, the *Pariambus*, the *Jambuca*, the *Syndapsus*, the *Epigoneum* with forty Strings, the *Simicum* with thirty five, the *Monochordon* invented by the *Arabians*, the *Trichordon* or *Pandura* of the *Affyrians*, and the *Pentachordon*. Among this great Diversity I cannot but think the same Instrument must often be signified by different Names.

The *Testudo* or Tortoise was an Instrument originally made by *Mercury* of the Shell of a Tortoise, as Mythologists say: I suppose it was not much unlike our Violins, the Form of these having some sort of Resemblance to a Tortoise. 'Tis not easy to distinguish wherein the Lyre, Guitar, Chelys, Psaltery and Harp differ'd. Lyres or Guitars however we find an infinite number of upon Marbles and Medals, where the Strings are transparent, as in the Harp that *David* is usually painted with: Nor do I find any other different, tho' I have carefully observ'd all I have met with. The Form of these is for the most part the same, one excepted that's almost triangular, which we have given below after *Spon*, and which is without doubt what they call'd the *Trigonum*, the Form of which the *Sambuca* pretty much resembled, it being also a stringed Instrument of a triangular Figure.

The number of Strings is not always the same upon these Instruments, some of them having five or six, some seven, eight, nine, and one of them twenty. Few of them are touch'd with the *Plectrum*, but for the most part with the Fingers. The Guitar or Lyre is play'd in Consort with the *Tympanum* in the Marbles that remain now, and sometimes with the Trumpet: But in what all the other Instruments above-mention'd differ'd from these we are ignorant.

**II.** Cymbals were certain hollow Instruments which they struck one against another, observing a sort of *Cadence*. That they were hollow, *Spon* sufficiently proves from a Passage of *Clemens Alexandrinus*, (*in Protrept.*) *I have drank in the Cymbal, and eat upon the Tympanum*; and by another in the *Fæsti* of *Ovid*, which supposes also that they were hollow:

*Cymbala pro galeis, pro scutis tympana pulsant.*

What proves it yet more clearly is a Passage of *Phornutus*, who, speaking of the God *Cornus*, says that he clinches the Fingers of his right Hand, and bending a little the left, strikes out a Sound not unlike that of Cymbals. You have in this Plate  
9 three Virgins playing upon Cymbals', and some other Cymbals of a different Form.

*Crotala* were Reeds cut in such a manner, as to produce a certain Sound by striking them together. Some say that *Hercules* made use of that Instrument to drive away  
by

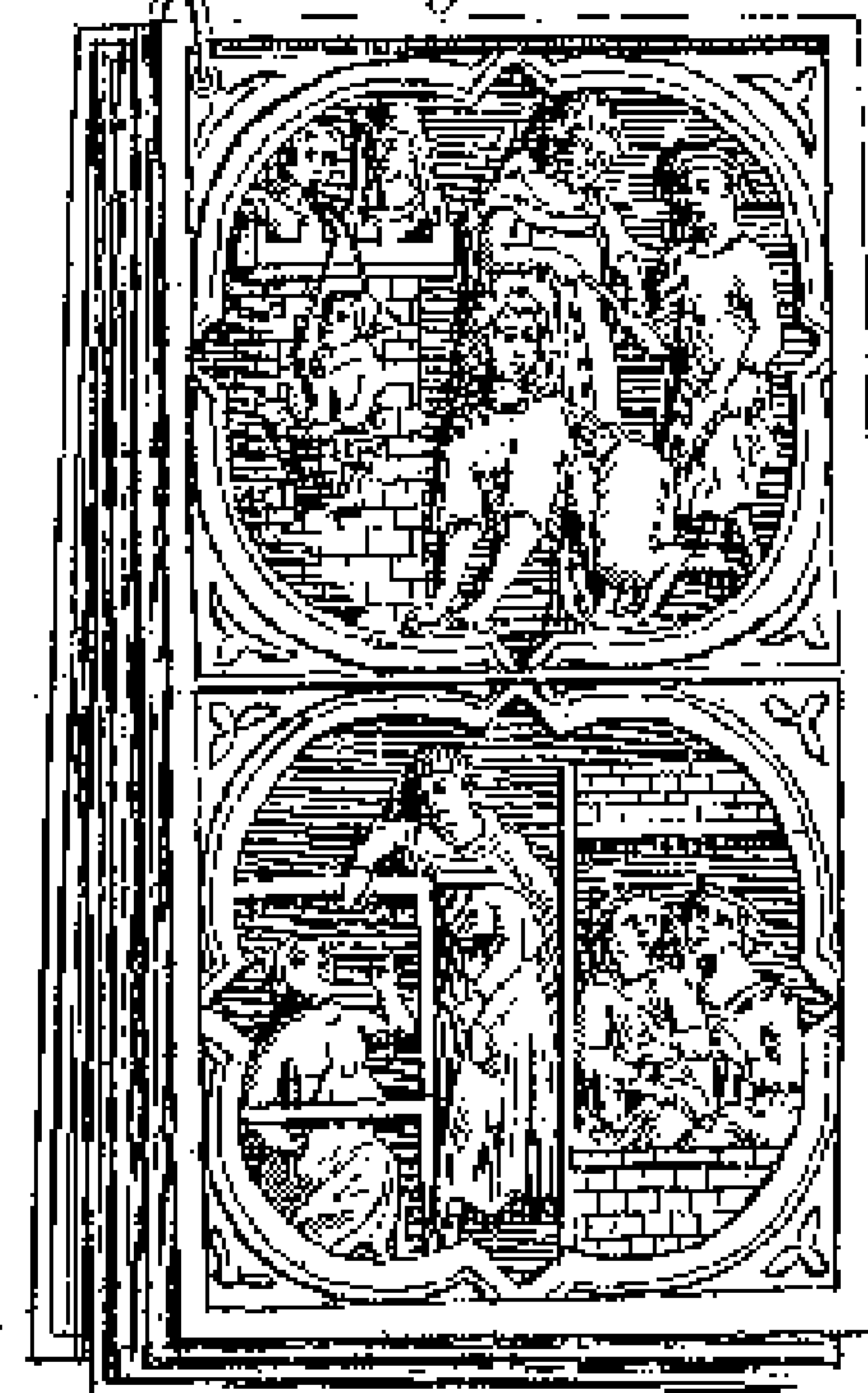




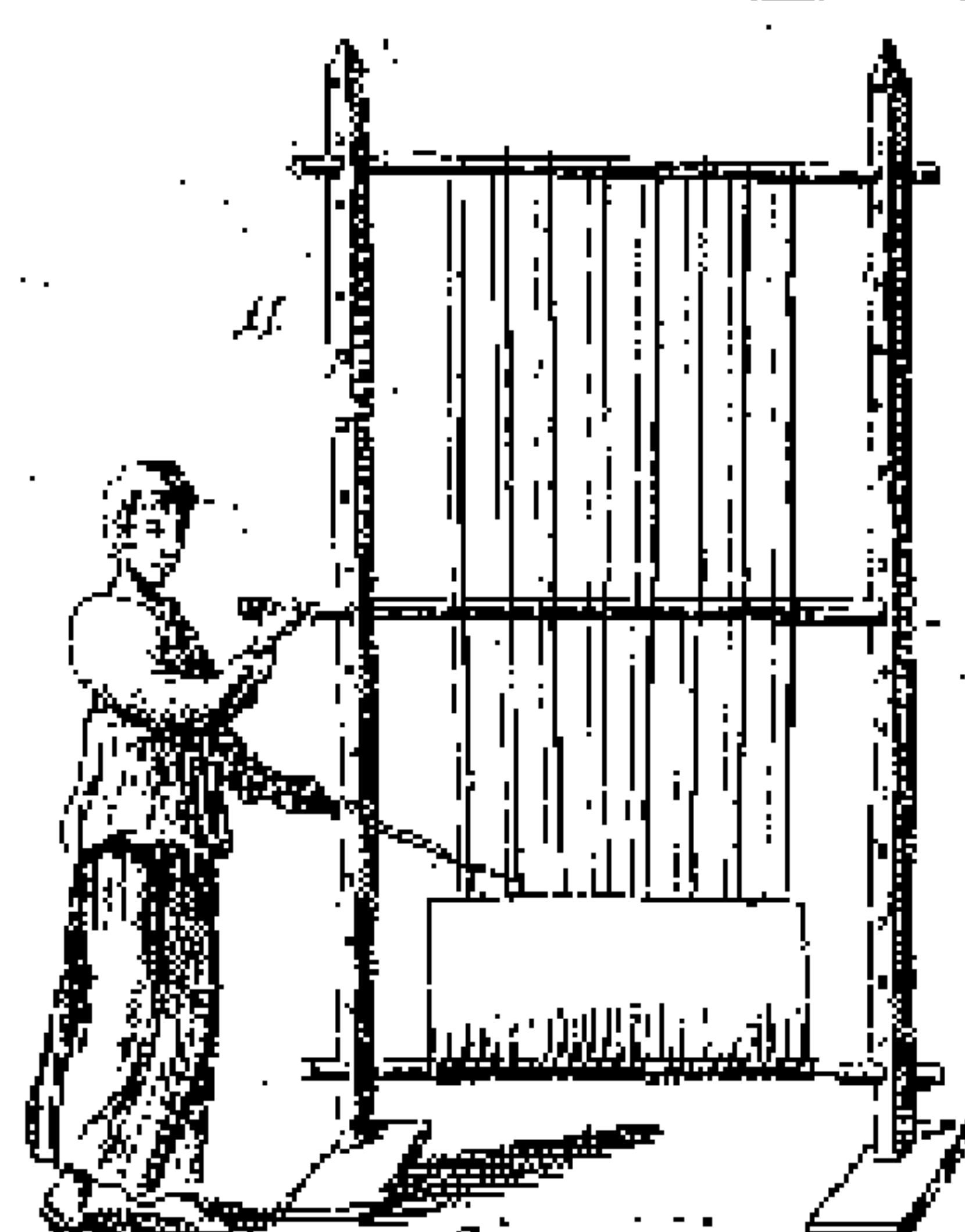




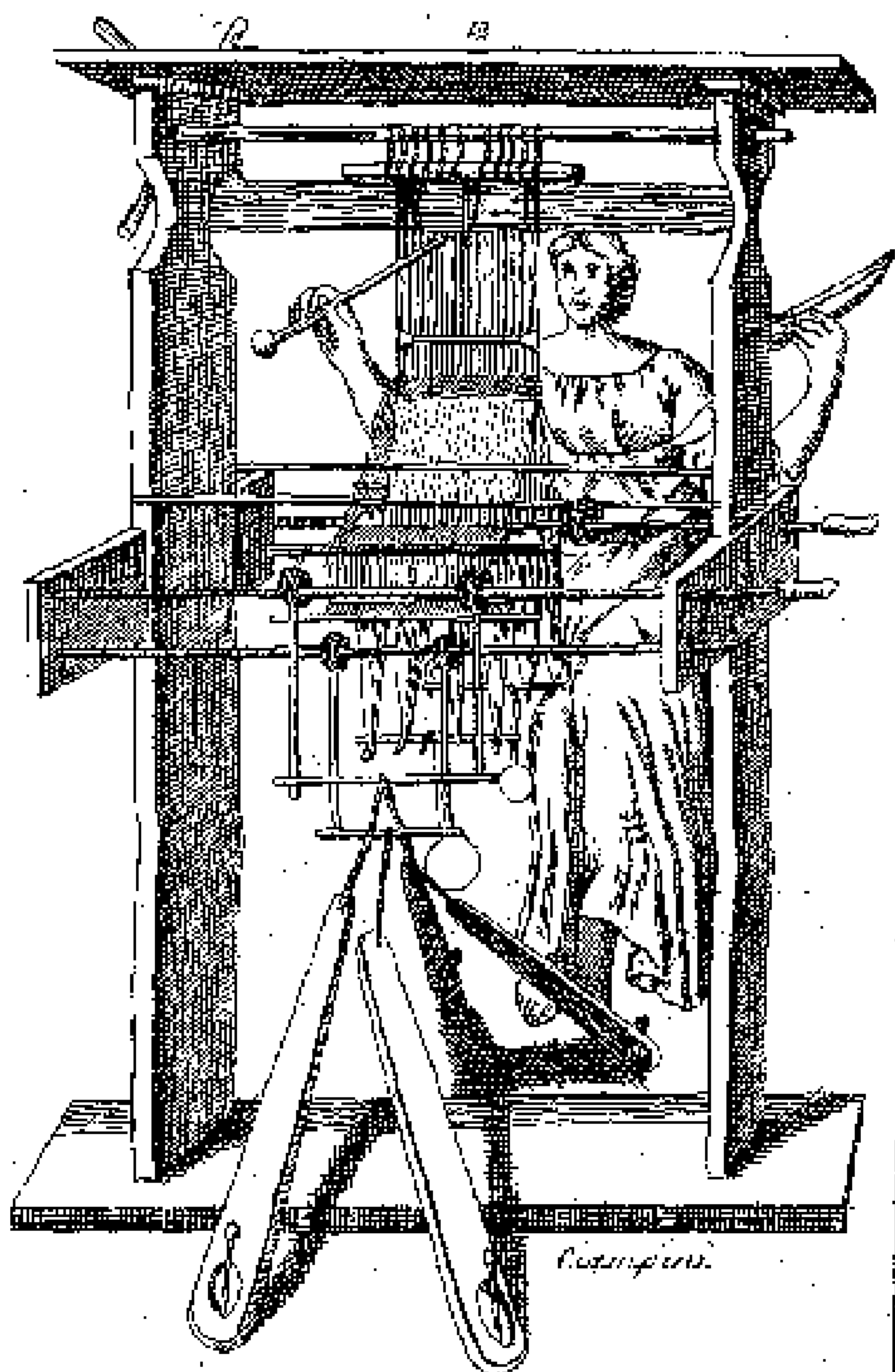
*Montfaucon*



*Montfaucon*



*Campini*



*Campini*





by its Sound those mischievous Birds from the Lake *Stymphalis*. *Crotala* were us'd at Feasts, and in this Plate there's a Girl playing upon them<sup>10</sup>. 10

What they call'd *Croumata* was a kind of *Crotala* us'd in the Southern Parts of Spain. These were the same with what we call Castanets; but were made either of Fragments of broken Pots, or of Bones: They here occur in the Hands of a young Man<sup>11</sup>. 11

There's nothing more common upon Marble and Brass Monuments than the *Tympanum*, an Instrument resembling our modern Drum or Tabor. It was us'd in the Sacrifices of *Cybele*, and is often seen in the Hands of that Goddess her self: It occurs also at other Sacrifices and Solemnities, and was likewise us'd in Conforts; it's thought to have come originally from Syria. *Beger* exhibits another *Tympanum* of Brass, in the middle of which is represented a Tigress, which we have here given after him<sup>12</sup>, as also another Instrument resembling a *Theorbo*<sup>13</sup>, and five Lyres or Guitars of different Forms<sup>14</sup>. 12, 13  
14

The *Scabilla* and *Crupezia* were Instruments plaid upon with the Feet, and made a Noise not unlike that of the *Crotala*: We have already seen some of them in the first Volume where we treated of the *Tityri*. 15

The *Sistrum*, taken notice of above in the Chapter of *Isis*, was an oval Instrument with three or four brass Rods, which they struck upon to produce a Sound; they were made use of at publick Solemnities. A Girl is here represented holding a *Sistrum* and Palm-branch<sup>15</sup>. 15

In the following Plate there are two *Sistrums*<sup>1</sup>: But as I have already treated at PLATE large of this Instrument, I therefore proceed to another in the same Plate compos'd LXII. of Circles one against another<sup>2</sup>: Whether this Instrument did not make a Noise something like the Castanets, I know not; nor have I ever seen any thing like it: But it may for ought I know be something else, and not a musical Instrument. 1  
2

## C H A P. IV.

I. Instruments for writing. II. The Ink. III. Writing in a red Letter.  
IV. Writing in a golden Letter.

I. **W**E have treated at large, in our *Palæographia Græca*, of the Writing of the Ancients, their Ink and other Liquors us'd to that purpose, their Skins or Parchments, and other sorts of Paper, their Styles, Pens, and Tablets. But as the Design of that Work was to give an Account of whatever concern'd Greek Writing from its Origin to the latest Ages of Christianity, so there are many things inserted therein that regard only the Usages of later Ages, which we shall therefore wave in this place, and confine our selves to the Practice of ancient Times, adding by the way some few Observations made since.

II. Ink among the Greeks was call'd μέλαν, or μέλαν γερρικόν, by which last Name *Clemens Alexandrinus* calls it in the Passage cited a little lower. The *Latins* call'd it *Atramentum*, and sometimes *Encaustum*, from the Greek Word ἐγκαυστον, from whence also comes the Italian Word *Inchiostro*. Their way of making it was of the Juice of a Calamary or Cuttlefish, whose Juice or Blood is black. *Pliny* relates many ways of making it: 'Ink, says he, is artificially made as well as many other Liquors: There are two sorts of Earth they make it of; one which



‘ distills a kind of Brine, and another of a Sulphur-colour very good for that Use.  
 ‘ Some Painters have also taken Coals from the Sepulchers to make Ink of: But  
 ‘ all these Ways are novel. There are however various Ways of making it good;  
 ‘ with the Soot of burnt Rosin and Pitch, to which purpose they make certain  
 ‘ Cavities to receive the Smoak and confine it there. ’Tis also made very well  
 ‘ of the Soot of Wood, which they call *Tæda*. They likewise mix it with the  
 ‘ Soot of Furnaces and Baths, and that’s the sort of Ink they write Books with.  
 ‘ Another way of making Ink is with the Lees of Wine dried and burnt, which  
 ‘ is said to resemble *Indian* Ink, if the Wine be good. *Polygnotus* and *Mycon*,  
 ‘ two celebrated Painters, made it of Grape-stones, which sort of Ink they call’d  
 ‘ *Tryginon*. *Apelles* invented a way of making it of burnt Ivory, the Name of  
 ‘ which Ink was Elephantine. They bring Ink also from the *Indies*, but the  
 ‘ Composition thereof I know not. Dyers make it with Verdigrease, which is  
 ‘ form’d of the Rust of Brass Vessels. They also make it with the Charcoal of  
 ‘ the Wood *Tæda*, pounded in a Mortar. Cuttlefish is excellent for this Purpose,  
 ‘ but they never make use of it. All sorts of Ink ought to be set in the Sun to give  
 ‘ it Perfection; and that which they use in their Manuscripts to be mixt with Gum,  
 ‘ and that for Glossing withal with Glue. If it’s dissolv’d in Vinegar it will hold  
 ‘ its Colour. *Pliny* in another place says also that Wormwood infus’d in Ink will  
 hinder the Mice from gnawing the Books.

III. Besides the Ink above-mention’d the Ancients had also a red Liquor that they writ Titles and Capital Letters with; which *Ovid* says was made of Vermilion, and of Cedar.

*Nec titulus Minio, nec Cedro charta notetur.*

In a Letter from *Ammonius* to *Cardianus*, preserv’d in *Eusebius*, we find they writ Notes or Comments upon Books with Cinnaber. Emperors also us’d Cinnaber or other red Liquor for their Sign Manual. This Custom is taken notice of by many Writers of the *Byzantine* History, and therefore must be ancient: *Dio* also tells us that the Emperors Names were written in red Letters upon the Standards *ποινικίοις γράμμασιν*.

IV. Gold Letters were also us’d in Titles and Capitals, and that very early, the ancientest Manuscripts we have being found to have them. We find likewise in the History of the Emperors of *Constantinople* mention made of *Chrysographi*, or Writers in Letters of Gold; which appears to have been an honourable Employment, forasmuch as *Simeon Logotheta* says of the Emperor *Artemius*, that before he came to the Empire he was a *Chrysographus*. In the early Ages they took a Pleasure in expressing in Figures what was treated of in Books, which Custom was also observ’d in later Ages, but not so frequently as towards the fourth and fifth Century. These Figures we find in almost every Page in Books of greatest Antiquity, as in the Bible in the Emperor’s Library, in the *Virgil* in the *Vatican*, which formerly belong’d to the Monastery of *S. Denis* in *France*, and in the MSS of *Dioscorides* in the Emperor’s and *French* King’s Library, and in that of the *Augustins* at *Naples*.





## C H A P. V.

- I. The Papers used for writing; the Parchment. II. Other sorts of Paper. III. The Papyrus of Egypt. IV. The Diploma's and Books made of this Paper which now remain. V. The Origin of the Charta Bombycina, and of the Modern Paper.*

**I.** **T**HE Ancients made use of various sorts of Paper for writing upon; all which nevertheless were comprehended under the general Word *Χαρτης* by the Greeks, and by the *Latins*, *Charta*, what Matter soever they were made of. The Scholiast upon the *Basilici* says that *Charta* is the Skin of the *Papyrus*, or any sort of Matter for writing upon. Among the various sorts of Writing-paper, the Skins of Beasts are the most ancient: These were prepar'd two ways, either tann'd and made supple as Gloves, or else made into what we call Parchment or Vellum, the first of which Ways was not very much in use. The *Jews* indeed made use of it to engross their Law upon, or other Books of Holy Scripture, especially the Book of *Esther*, which is therefore call'd in the *Hebrew Language* *Megillath Esther*, that is, the Volume or Scroll of *Esther*, it being anciently the Custom to roll up the Sheets of Leather thus dress'd. Two of these Volumes or Scrolls are to be seen at this Day at *Boulogne*, one containing the Law, which the *Dominicans* have, and the other the Book of *Esther*, which the regular *Canonists* are in Possession of. *Leo Allatius* takes notice of two of these in the *Vatican Library*; besides which there's either one or two in the *King's Library*. The other way of dressing and preparing their Skins, namely after the manner of our *Parchment*, is of very great Antiquity, seeing *Herodotus* takes notice of it under the Name of *διπτερον*, tho' the *Diphthera* may also be understood of the first way of Dressing. The Name of Parchment, or *Pergamena*, as the *Latins* call'd it, from *Pergamus*, who was the Inventor of it, was not given to the thing until long after the Invention, as all the Learned agree. This way of preparing their Skins was of all others the most durable: For the Books of the 4th and 5th Century that are now extant, are all of Parchment; such is the *Virgil* in the *Vatican Library*, the *Florentine Terence*, some Sheets of *M. Colbert's Bible*, and some others in the *King's Library*.

**II.** Besides these prepar'd Skins for writing upon, we are told by *Isidore*, that they anciently wrote upon the inner Bark or Rind of a Tree call'd *Liber*, from whence the Name of *Liber* for a Book is therefore deriv'd; and farther, that this sort of Paper was in use before Parchment; but this Notion I cannot easily give into, Parchment being of so old a Date, that there's no tracing it up to its Origin. Many ingenious Men are also of Opinion, that of this thin Paper made of the under Bark of Trees, there was none but the *Philyra* or *Papyrus* of *Egypt* us'd for writing upon, and that no other Trees or Plants contributed any thing for that purpose: But this Opinion I have refuted in my *Palaographia Græca*, p. 15.

**III.** It must however be own'd, that of all the several sorts of Writing-paper, none was more in use than the *Egyptian Papyrus*, call'd also *Philyra* and *Biblos*; from whence it was that the *Greeks* gave the Name of *Biblos* to a Book. This same *Egyptian Plant* was two Cubits high, and had several Membranes one above another, which they separated with a Needle, as *Pliny* observes. The way of preparing it for Use, was by taking two of these Membranes and clapping them together, dipping them in the troubl'd Water of the *Nile*, putting them after-

wards



wards in a Press, and drying them in the Sun. This Water was of a glutinous Quality, and therefore proper for this purpose; but for all that, it appears that in process of Time they made use of another sort of Glue, the better to keep the two Membranes together. It also appears in a Letter of the Emperor *Hadrian*, preserv'd by *Vopiscus*, that this way of making Paper was a considerable Manufacture at *Alexandria*, and employ'd great Numbers of People: His Words are to this purpose; *that the City was rich and powerful, and the Soil fertile; that no Body there liv'd in Idleness, but that some were employ'd in Glass making, and others in making of Paper.* The same *Vopiscus* tells us that the Tyrant *Firmus*, who revolted in *Egypt*, said publickly that he had so great a quantity of this *Papyrus* and Glue, that he could subsist his Army with it. From which Words *Salmasius* took it that the Tyrant fed his Army with it, and proves that it was good to eat. But for my part I rather think, with *Casaubon*, that he had so great a Quantity of this *Papyrus*, that he could maintain his Army by the Advantage he made of it in the way of Merchandise. And indeed there was a considerable Trade in that Article through all the Parts of the *Roman Empire*.

IV. This *Papyrus* serv'd both for Books and *Diploma's*: But the Matter of it was so brittle, that very little of this Paper is preserv'd to our Times. Some little however of this kind I have seen and observ'd in different Places: At *Venice*, for Instance, there are some Leaves of it at the Procurator's *Julio Justiniani*; more of which is also pretended to be in that Country: There is some also at the Register's of *Ravenna*, and some more, I believe, in the *Vatican Library*. The King's Library also is not without some of these Leaves or Sheets; one of which kind is likewise at the Register's of *S. Denis*, which is a *Greek Diploma*, and publish'd in my *Palaeographia Græca*, where I have prov'd that this *Papyrus* ought to be distinguish'd from the *Ægyptian Bark*: Another is at *Milan* in the *Septalian Cabinet*; and some few more there are to be met with.

Books written upon *Papyrus* are however yet more rare: The Gospel of *S. Mark* at *Venice* is indeed written upon it; but it's grown so very rotten, that the Leaves break all in pieces if one goes to separate them: *Josephus*, in the Library of *S. Ambrose* at *Milan*, is also written upon this sort of Paper, and in much better Condition; for they preserve it carefully. But there's no Book after all in better Condition than *S. Austin's Epistles*, now in the Library of this Monastery, brought by me thither about ten Years since. They that writ this Book were well aware of the Brittleness of the Leaves of this *Papyrus*, and therefore took care to insert between every fourth or fifth Leaf a Leaf of Parchment, upon which they continued the Writing; which Contrivance succeeded so well, that the Leaves of the *Papyrus* are in perfect good Condition. Every Leaf is double, a single one being not strong enough to bear Writing upon, and this is what *Pliny* means, where he says that they put two Leaves together cross-wise, which made a kind of Grate or Lattice, *transversa postea crates peragitur*; which Words are easily understood, having once seen these Leaves: For each Leaf, as has been observ'd, is compos'd of two, besides which these Leaves have long Threads that reach from one end to the other, and are join'd together in such a manner, that the Threads of one always go from top to bottom, and the Threads of the other a-cross; and this is it that makes the Lattice taken notice of by *Pliny*, which has given so much Trouble to the Learned to explain. This MS of *S. Austin* seems not much less ancient than *S. Austin* himself. It need not here be told that from the Leaves of this *Papyrus* our *English Word Paper* is deriv'd, tho' we give that Name to a Species made out of old Rags, very different in Quality from the true *Papyrus*.

V. It's



V. It's now many Ages since this Use of the *Papyrus* was laid aside, which has happen'd, I suppose, either through the Decay of Commerce with *Europe* and the Empire of *Constantinople*, after *Egypt* fell into the Hands of the *Arabians*, which was in the 7th Century, or else from the Invention of another sort of Paper fitter for Service, call'd *Charta bombycina*. But be that as it will, it is certain that they left off the *Papyrian* Manufacture of *Egypt* in the Time of *Eustathius*, as he himself testifies in his Commentaries upon *Homer's Odyssey*.

It has been prov'd in our *Palæographia Græca*, that this *Charta Bombycina*, as they call'd it, from its being made of a sort of Cotton call'd *Bombyx*, was begun to be made in the 10th Century at the latest. King *Rogerus*, in a *Diploma*, cited by *Rocchus Pyrrhus*, calls this Paper *Charta Cuttunea*, Paper made of Cotton: In Imitation of which it is that our modern Paper is made of Rags.

## C H A P. VI.

*I. The Reeds and Pens for writing. II. Other Instruments for writing. III. An ancient Inkborn of the Treasury of St. Dennis.*

I. **T**HE Instrument most commonly made use of by the Ancients for writing with was the *Calamus* or Reed; for the Pen I believe is not so ancient. Some of the Learned indeed produce a Passage in *Juvenal*, to prove that it was in use in his Time:

*Anxia præcipiti venisset epistola penna.*

But this Verse in my Opinion may be understood more naturally in another Sense: The Letter, says he, came *præcipiti penna*, from a swift Pen; which Expression is probably Metaphorical, and signifies that the Letter came with Speed. However it be, the Use of the Pen seems to have been introduc'd not much later than *Juvenal's* Time, seeing *Isidore*, who, every one knows, speaks most commonly of ancient Customs and Things, says that the Reed and Pen were writing Instruments; that the Reed or *Calamus* was taken from a Tree, and the Pen from the Wing of a Bird, and that they split them in two to make them fit to write with.

II. *Clemens Alexandrinus* describes these writing Instruments, when, speaking of the sacred Scribe of the *Egyptians*, he says: 'Then came the Scribe of Things sacred with Quills upon his Head, a Book in his Hand, a Vase with Ink, and a Reed they us'd to write with.'

The other Instruments were the little Knife or Penknife, call'd by the *Italians* *Temperino*, from *temperare calamum*, to make a Pen, a Phrase made use of by *Cicero* in a Letter to his Brother *Quintus*: *Calamo & atramento temperato*; a Pair of Compasses to measure the Distance of the Lines, and Cizars for cutting the Paper even: All which Instruments are more particularly describ'd in the *Anthologia*, where mention is made of a leaden Ink-horn, a Case to put Pens or Reeds in, a Whetstone, and a large Knife; which Knife was the Penknife, of old bigger than those we use at this Day.

III. We have here the Figure of a very ancient Ink-horn 'preserv'd in the Treasury of *S. Denis*, and said to have belong'd to *S. Denis* the Apostle of *France*, and first Bishop of *Paris*. But be that as it will, it's certainly of very great Antiquity.



ty. The large Tablet of a Form almost triangular is of *Indian* Wood. From about the middle of this Tablet down to the bottom there's a kind of Case with four round Holes to put four *Calami* or Reeds in; for the Holes are too wide for Pens, which is a farther Proof of its Antiquity. All the top of the Ink-horn is adorn'd with Silver Plates, and with the Figures here exhibited in this Image. There is also a Silver Ornament upon the Pen-case, the four Angles of which are likewise adorn'd with Plates of Silver fasten'd with silver Nails. All the lower part is cover'd with Leather and adorn'd with Figures. The Ink-horn is of Wood, cover'd with Leather, and has within it another Vase of Brass; the top of it is also border'd with Silver. The old Lid or Cover, which was of Silver, is long since destroy'd and lost, and another put in its place of a very different Form and Matter, and already decay'd and worn out with Age. The rest will be easily observ'd with the Eye.

## C H A P. VII.

I. *The Styli used for writing on Tables.* II. *The Shape of the Tables.* III. *The Scrinia used by Boys.*

I. **A**S to the *Styli* made use of to write upon Tables withal, by graving the Letters therein, I have only exhibited one in my *Palaeographia Græca*; ~~since when I have collected several more, which I think not improper to represent here.~~ I suppose there's no one now that takes the *Fibulae* in the Cabinets for *Styli*, tho' some of the Learned not long since thought them so: But I refer the Reader for this to the Chapter of *Fibulae*, where I have represented a great number of them; and where he will easily observe that those small Points, which could only serve for a Clasp or Buckle, could never be big enough to run through a Man's Arm: Nevertheless we read that *Cæsar*, when he was attack'd by the Conspirators, run his *Stylus* through *Cæsar's* Arm. It must indeed be confess'd  
4 that such a thing might be done with one of the new *Styli* here represented, five of which were given by F. *Bonanni*, another taken from the Cabinet of the Abbot *Fauvel*, another from that of the Jesuits of *Besançon*, another given by M. *de la Chaussée*, and another by M. *Boisot*, President of the Parliament of *Besançon*, which last is shap'd at one end like the Mouth of a Spoon, to press out and deface with the Convex part what had been written upon the waxed Tables; and the other shap'd at one end like a Swallow's Tail, to scratch out the Writing. For it was customary to scratch out the old Writing to make way for new, and the Table so scratch'd was by *Cicero* call'd *Palimpsestum*. 'You have writ your Letter, says he to *Trebatius*, upon a *Palimpsestum*, for which  
'Oeconomy I commend you: But I wonder what it was you scratch'd out, unless  
'it was your own writing; for I can hardly think you would deface my Letters  
'to make room for yours.

II. These Tables were made of various sorts of Matter, some of Brass, some of Lead, and others of Ivory; of the last sort of which we have some in our  
5 Cabinet, whose two Covers are wrought with Bass-Relief, tho' of a barbarous Taste. The Borders or Margins of these Tables are a little rais'd on all sides, which is purposely done, that the excavated Pages, when they are fill'd up with Wax, may be even and level with the Margins: These Tables they call'd *tabellæ ceratæ*; and



and upon these they wrote or grav'd with the *Stylus* what they had to communicate to one another, defacing or pressing out sometimes what they had written with the convex end of it, when the Wax was glutinous and soft, and scratching it out when the Wax was hard and not susceptible of Impression: And this is what the Ancients meant by *Stylum vertere*, or turning the *Stylus*, that is turning the other end of it to erase the Writing. These *Styli* were call'd in Greek *σύλοι* or *γεγραφα*, and were anciently made of Iron or Brass, but afterwards of Bone, by reason of the Mischief done with them by School-boys to one another in their Quarrels: Hence *Atta* in his Satyr, *Vertamus aream in ceram, mucroneque aremus offeo*: Let's change our Field into Wax, and plow with a point of Bone. Before this Change a great many Accidents happen'd from these *Styli*; one *Antyllus*, according to *Plutarch*, being wounded with one of them, and *S. Cassian*, as we find in *Prudentius*, martyr'd with them by his own Scholars. Another shorter *Stylus* was given by *Herman Hugo*, a Jesuit<sup>6</sup>. That publish'd by *F. du Molinet* is very 6 different from the rest, if it is indeed a *Stylus*<sup>7</sup>, which by the way is not certain. 7 But be it as it will, it has certainly more the Air of one, than another that he cites, found in the Sepulcher of King *Childeric*, Father of *Clovis*, which is without all doubt a *Fibula* or Buckle. The other twisted Instrument<sup>8</sup> given for a *Sty-* 8 *lus*, has yet much less the Form of it; so that I should rather think it a Buckle, tho' I dare not affirm it.

III. The Boys that went to the Writing-School had little round *Scrinia* or Coffers, in which they put their Writing Instruments and Tables. The Word *Scrinium* was also us'd to signify the Place where publick Instruments and Writings were kept; from whence the Keeper of them had the Name of *Scriniarius*, or publick Scribe. The *Scriniarii* in the Court of *Constantinople* differ'd however very much from the publick Scribes; for their Office was to keep Silence among those that were near the Emperor's Apartment, that his Rest might not be disturb'd.

## C H A P. VIII.

I. *The Weavers.* II. *Instruments of Agriculture.* III. *Rusticks gathering Olives.*  
IV. *Beehives.* V. *Farriers Instruments.* VI. *The Bakers.*

I. FROM the few Monuments that remain of ancient Weavers and their Art, it's no easy Matter to form a distinct Idea of the way of making their Cloath and Linnen. If we may rely upon the Credit of the Figures that remain of the 4th or 5th Century, they wrought at this Trade with a great deal of Simplicity: We there find Women spinning<sup>9</sup>, others dressing the Cloth after it was made<sup>10</sup>, and the Weavers themselves standing at their Work<sup>11</sup>. In the old *Virgil* in 10, 11 the *Vatican*, thought to be of the 4th Century, and which formerly belong'd to our Monastery of *S. Denis* in *France*, as I have shewn in my *Diarium Italicum*, there's a Woman seen working at the Loom standing<sup>12</sup>, and instead of a Shuttle u- 12 sing a long Rod. I leave it to those that are skill'd in this Art to reason upon this way of Weaving. Another MS in the King's Library, which is a Commentary upon the Book of *Job*, exhibits to us a Weaver working at the Loom also in a standing Posture. Tho' this MS be no older than the tenth Century, yet the Figures in it are taken from MSS of greater Antiquity: For as it's said in an ancient



cient Commentary, the oldest Copies of the Book of *Job* had these painted Images, which afterwards were inserted into later Manuscripts.

PLATE  
LXIII.

II. What we have to say of the Instruments transmitted to us by the Ancients in Agriculture, will be compris'd in a few Words: We shall begin with those they plough'd with, after having observ'd that their way of Ploughing was much more simple than that us'd in the Northern Parts of *France*, tho' not unlike the way us'd in the Southern Parts, and in *Spain* and *Italy*. What the *Greeks* call'd ἀεστερον, and the *Latins*, *Aratrum*, was not the same with the *French* Plough, this moving upon Wheels, but the other not so. Nor indeed are Wheels of any use in a Plough except in fat Land, where the Surface is even; for in dry, rough and stony Ground they could not be of Service. We find these Instruments of Husbandry upon Medals; as also upon a Bass-Relief given by *Spon*<sup>1</sup>; but the Figures there are so small, that one cannot possibly distinguish the several Parts that compose the Plough. These are however better distinguish'd in a MS of *Hesiod*, in the *Benedictine* Monastery of St. Mary at *Florence*, where the Commentator has given us the Instruments for ploughing<sup>2</sup>, together with the Form of the several Parts thereof with their Names in *Greek*. The Handle or Tail of the Plough the *Greeks* call'd ἐχέτρις; the piece of Wood fasten'd to the Yoke ῥυμὸς; the transverse Piece that join'd the former to the Plough ἄλυμα; the Plough-share ὄνυξ, in *Latin*, *vomer*; the Cart, in *Latin*, *Plaustrum*; the Yoke or *Jugum*, in *Greek* μασθα; and a Mortar, for what Use I know not: The Goad, which the Commentator calls κατέρων, has at one end a triangular Plate of Iron, the Use of which was to shove the Dirt off that clogg'd the Share and other Parts of the Plough: There is also a Mallet call'd by the *Greeks* σφύρα.

3 As to what regards their Harvests, we have nothing but the Form of the Sickle<sup>3</sup> taken from the *Trajan* Column, and from a *Roman* Marble. The Sieve is seen in the Hands of a *Vestal* Virgin in the first Volume of this Work.

4 III. *Spon* has given us the Design of a Bass-Relief, where Men are exhibited gathering of Olives<sup>4</sup>: They have on the *Cucullus* or Cowl usually worn by the Peasants. The time for gathering Olives in *Italy* was in the Month of *December*, so that the Cowl was of Service to defend them from the Inclemency of that Season. But this same *Cucullus* was not only worn by the Rusticks, but by the Citizens too; nay Persons of the first Quality of both Sexes wore them in the Night and in cold Weather.

5 IV. In the Country they nourish'd and brought up Bees for the sake of their Honey and Wax, concerning the Management of which *Virgil* has given us an entire Book, where he says that the Hives were woven with Oziers. We accordingly find one of this kind in the first Volume in the Image of *Hope*, which we here exhibit again<sup>5</sup>.

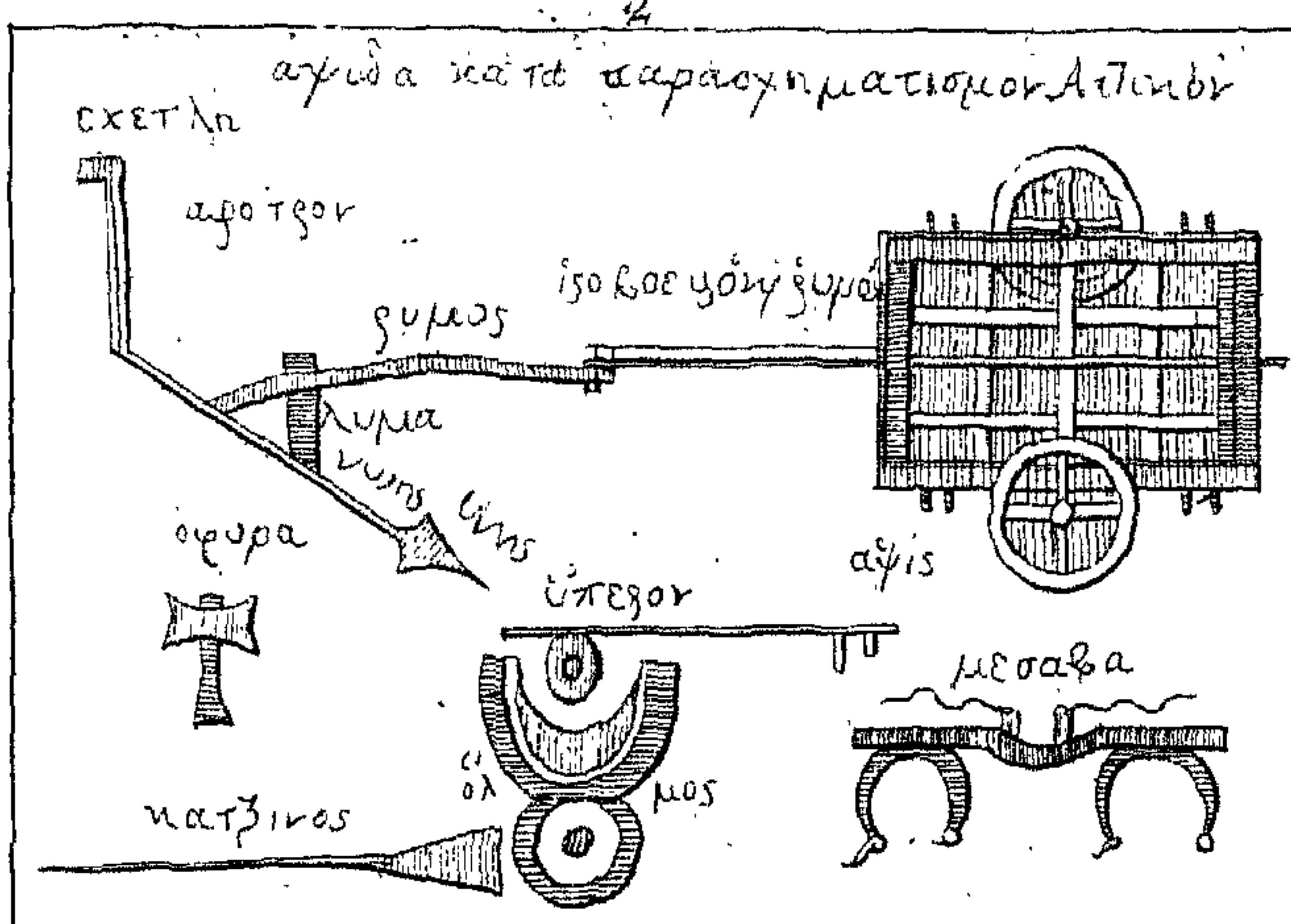
6 V. The two Iron Instruments at the Bottom of this Plate, found at *Rome* near the *Castra peregrina*, were publish'd by F. *Bonanni*<sup>6</sup>; one of which, he says, was a sort of Paring-knife for Horses Feet to fit them to the Shoes, call'd in *France* a *Boutoir*, and in some Provinces a *Boutavan*; and the other, which on one side has a semi-circular Plate, a sort of Incision-knife for Horses Feet, with which they search'd the Root of any Malady they were subject to.

7 VI. In the two *Roman* Monuments we see certain Instruments that belong'd to Bakers and Millers<sup>7</sup>, as the Millstone and Measure. But these Monuments have been already given entire in the first Volume, with a very singular Image of *Vesta*; dedicated by *Caius Pupius Firminius*, and *Mudasena Trophima*. This *Caius* is exhibited upon another Marble as one of the Corporation of Bakers, and said to be *Quæstor* of the Company. The same *Caius* caus'd also a Mill-stone and a Measure



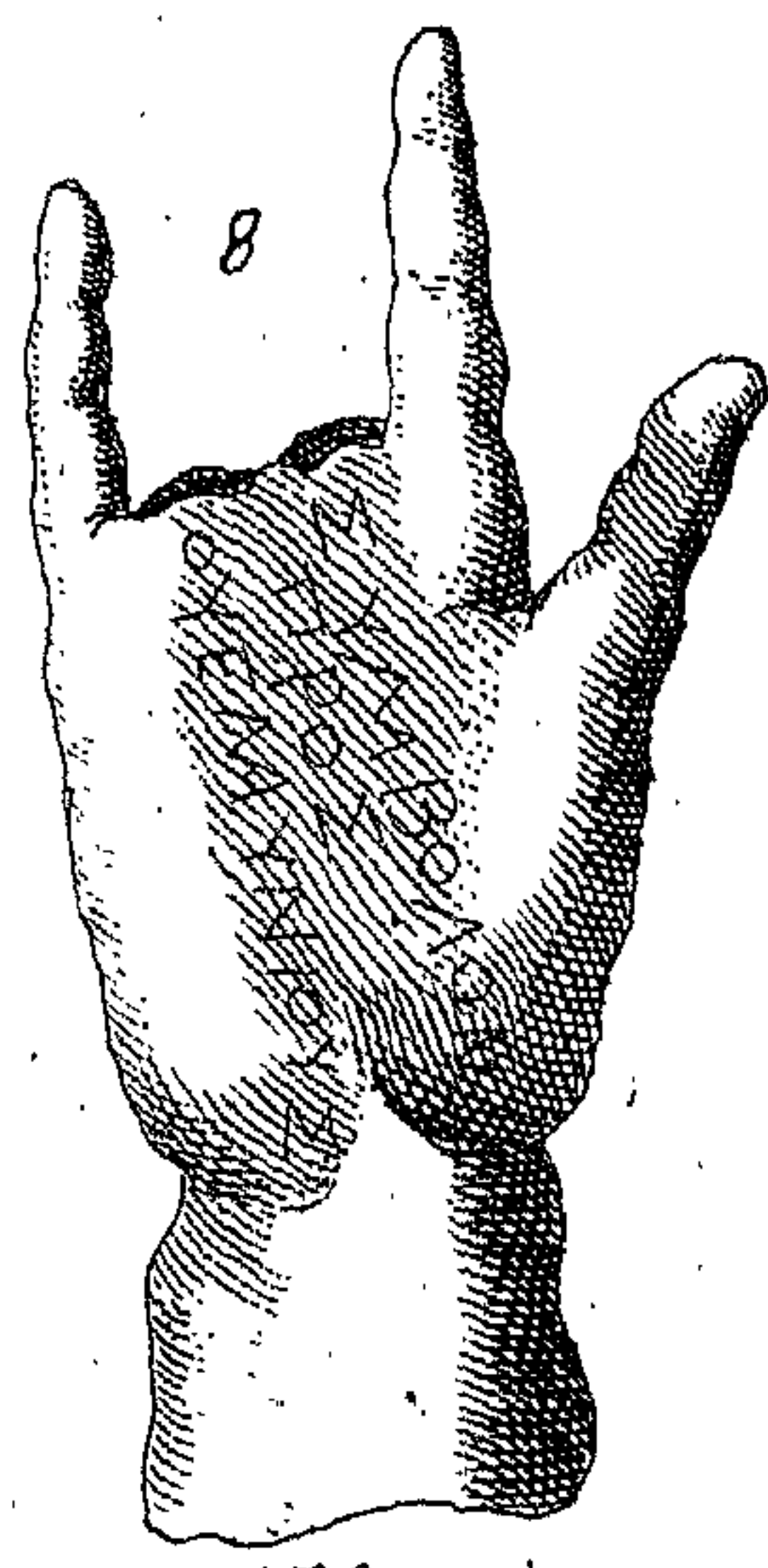
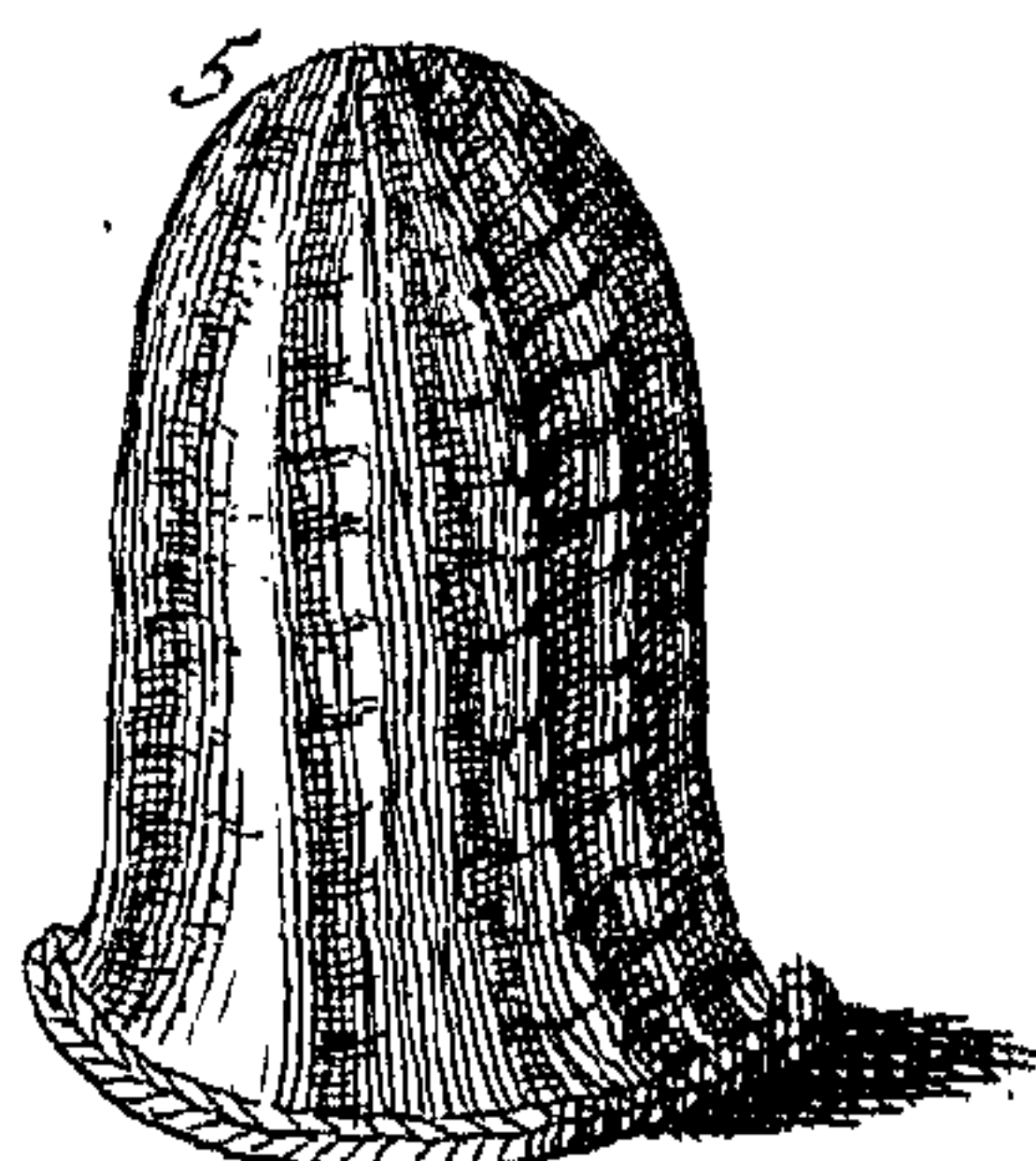
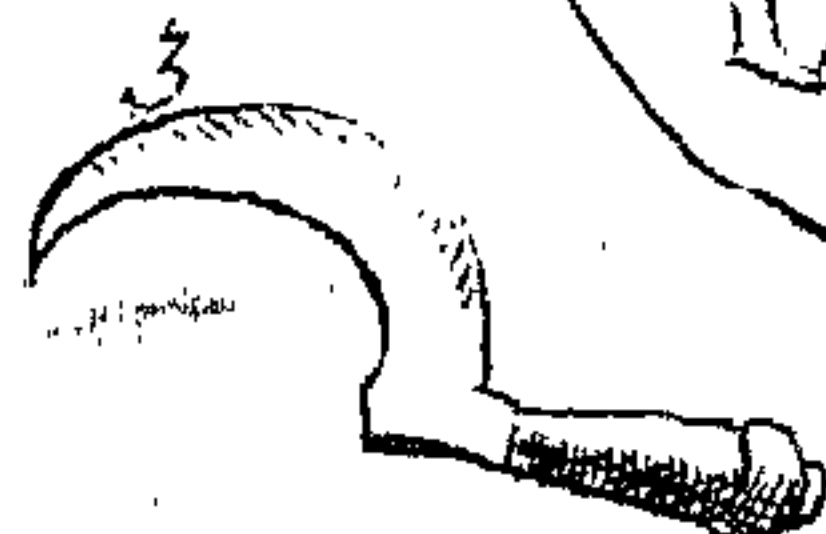
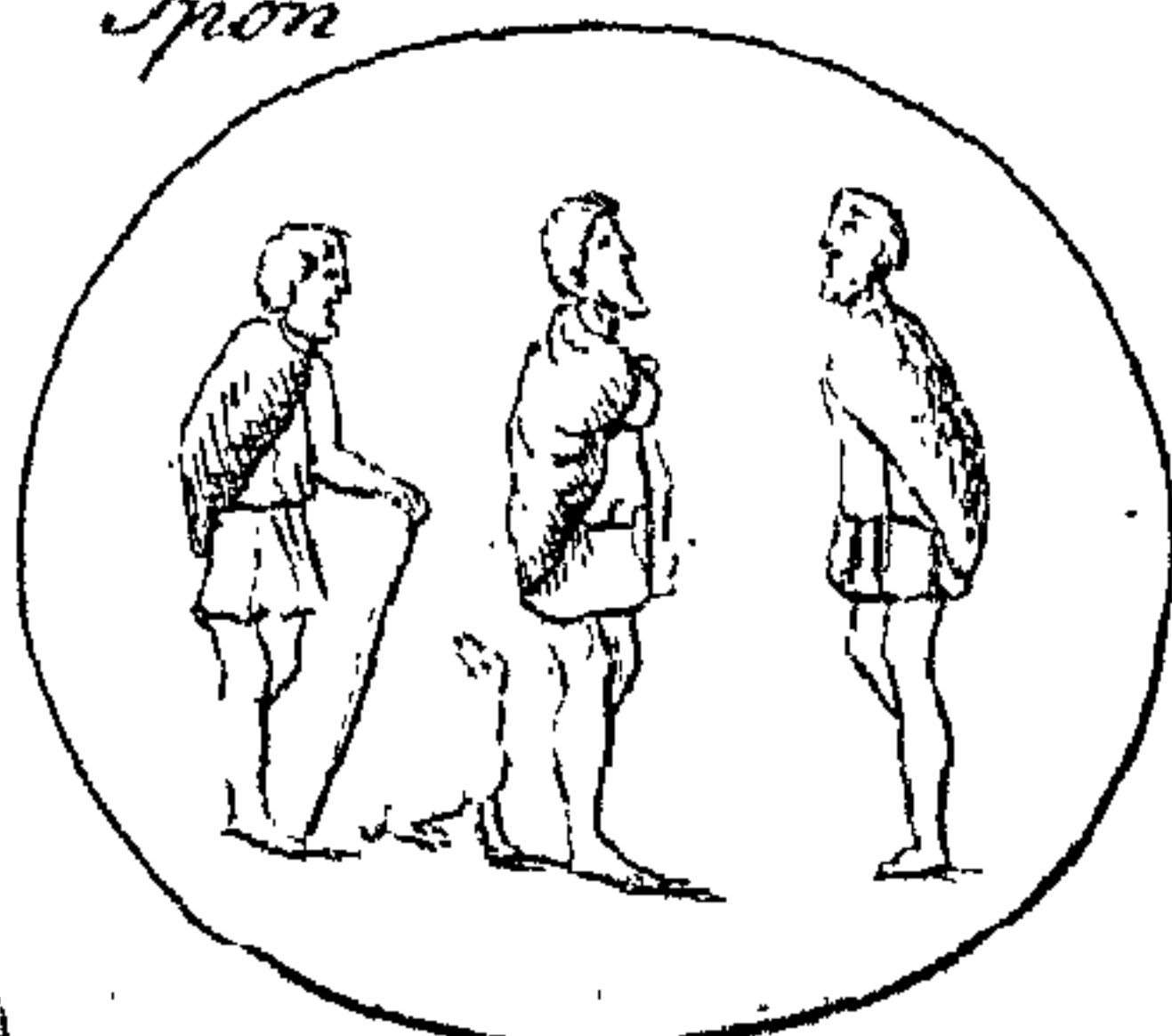
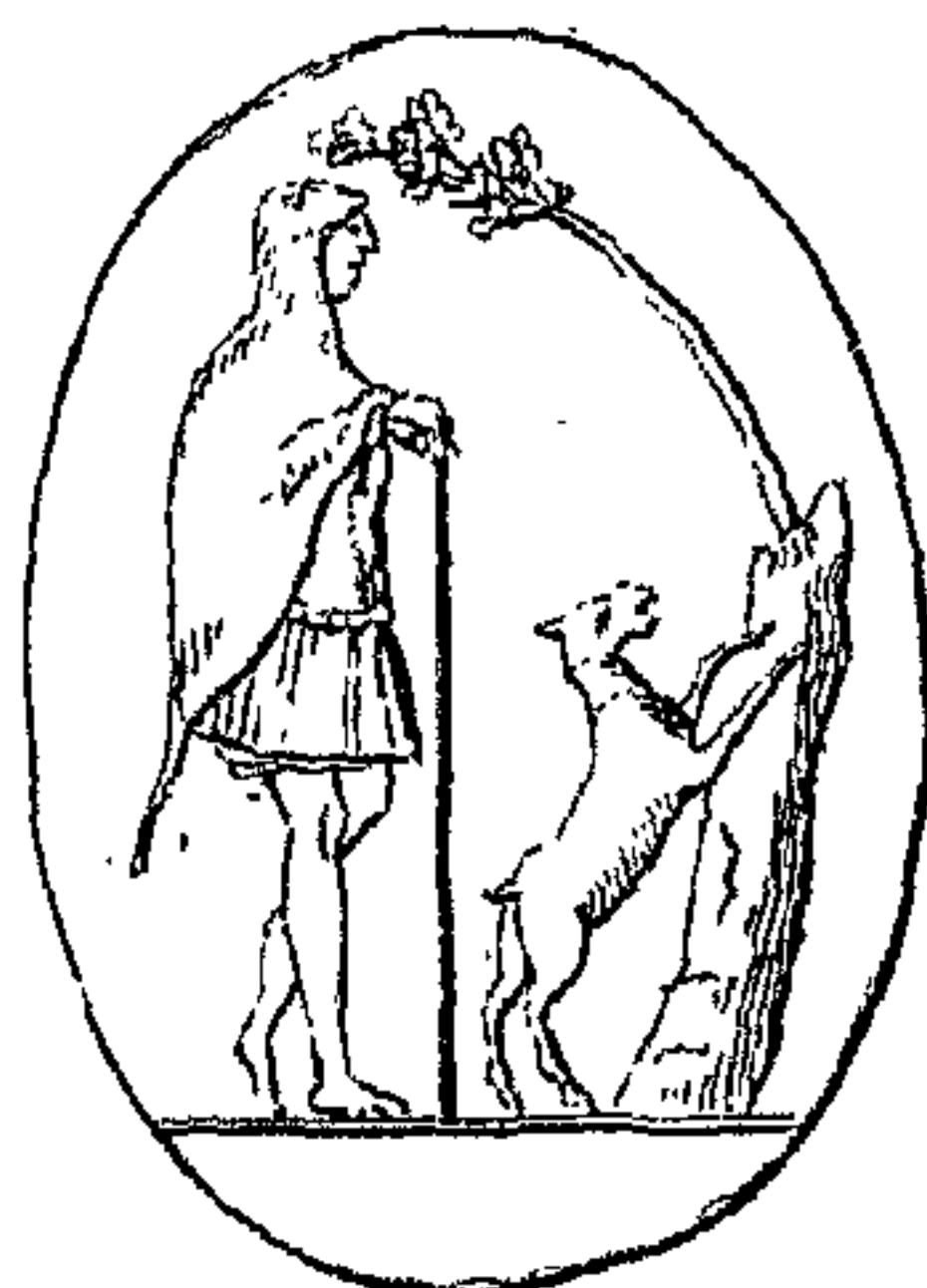


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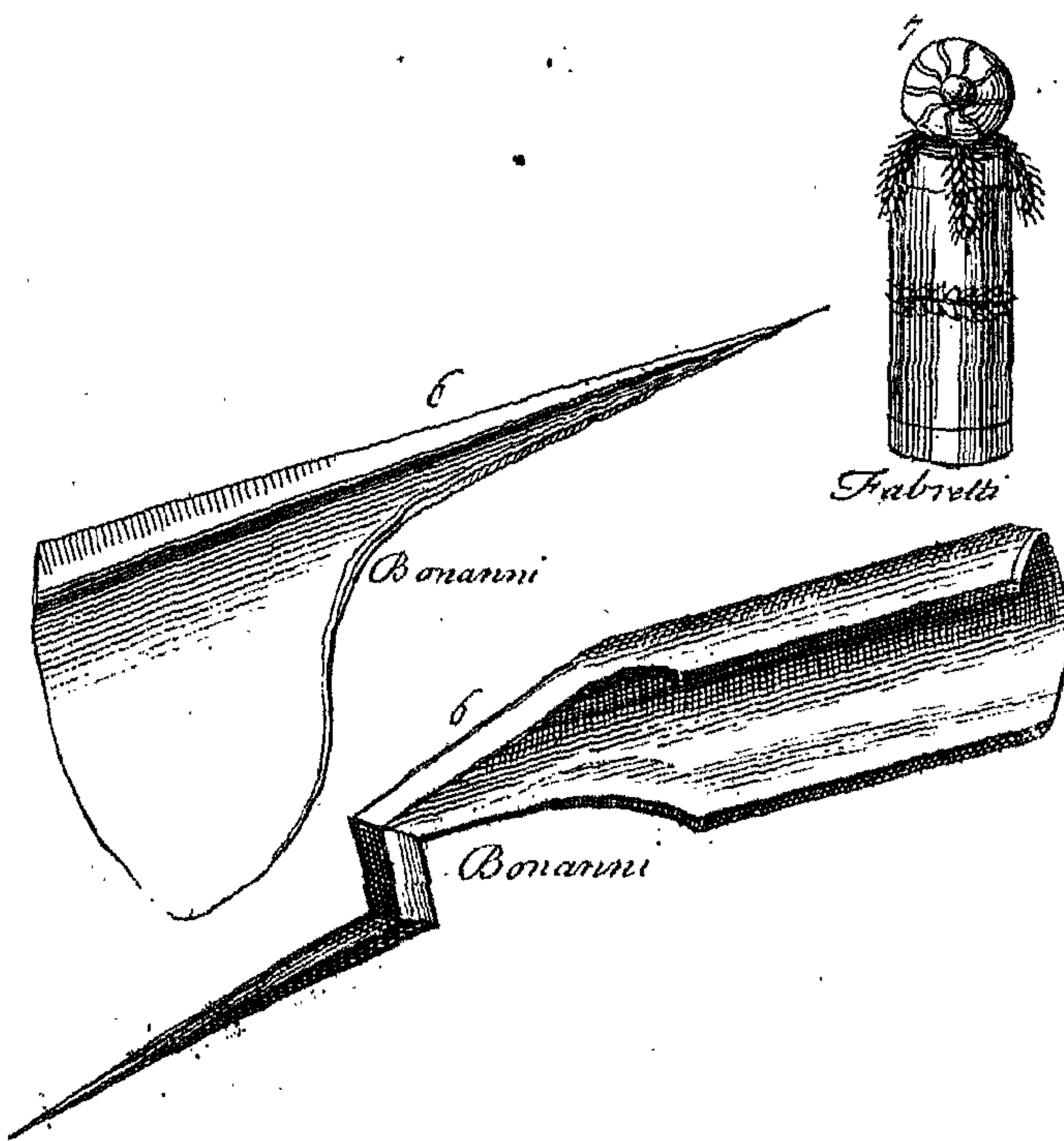


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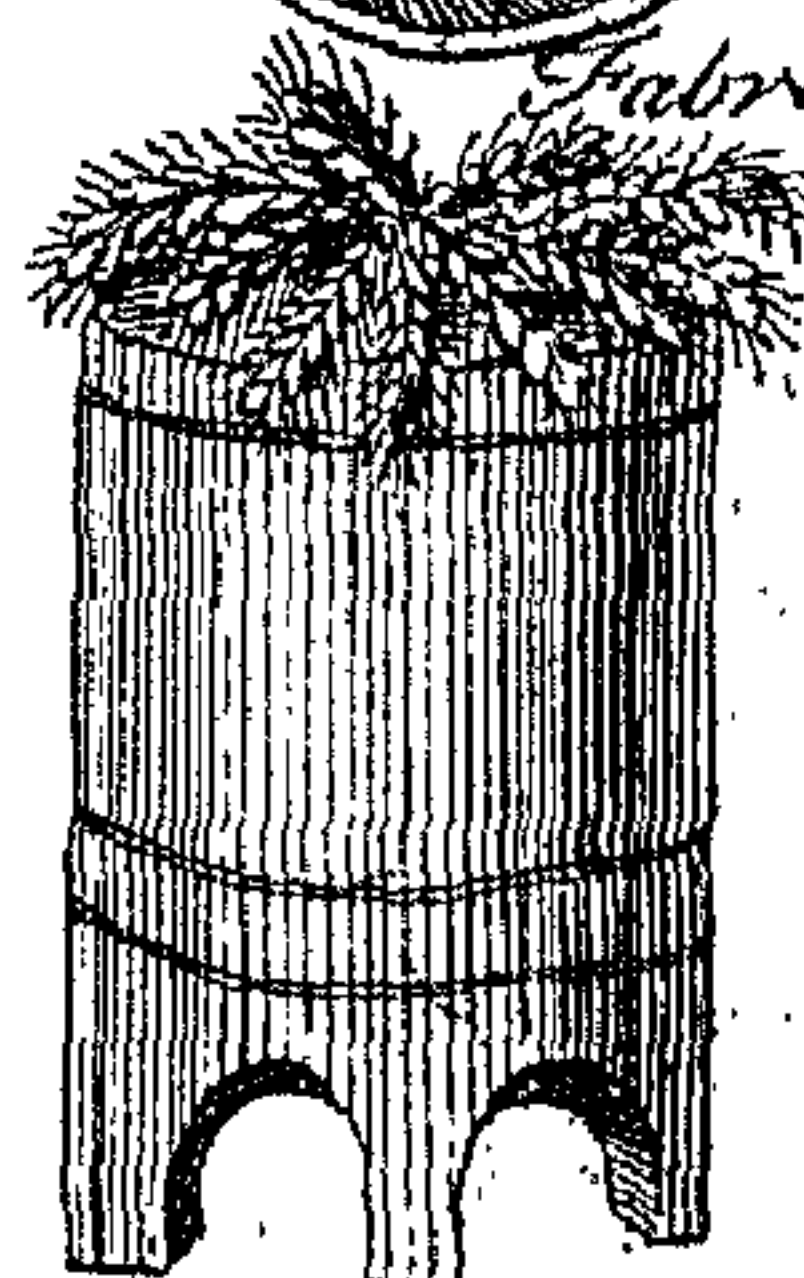
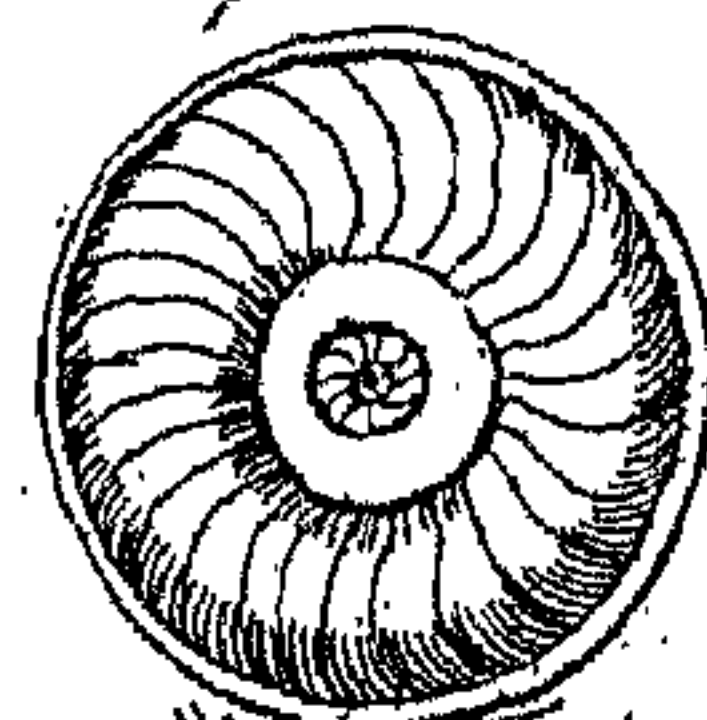


*M<sup>r</sup> Gravier*



Вот так

*Bonatti*





sure to be represented upon one side of the Chair of that Statue of *Vesta* which he dedicated. The Bakers were great Votaries to *Vesta* as Goddess of Fire, and celebrated her Feast the fifth of the Ides of *June*, which is the eleventh of that Month; of which *Ovid* speaks at large in his *Fasti*, (*lib. 6. v. 390.*)

Before the Use of Mills was invented, the Bakers pounded the Corn in Mortars; from whence they had the Name of *Pistores*. But since the Use of Mills was found out, they caus'd them to be turn'd by Asses blind-folded, from whence came the Name of *Mola asinaria*. As to Water-mills, it does not appear they are very ancient, tho' at the same time they are not so modern as some imagine.

## C H A P. IX.

*A symbolical Hand; and upon that occasion some Observations concerning Symbols.*

WE have here a Monument entirely new, namely a Hand of Brass of a natural Size, with two Fingers wanting of it<sup>8</sup>. In the Hollow of the Hand there's a Greek Inscription, σύμβολον πρὸς Οὐελαυνίαις, a Symbol given to the *Velaunians*, or People of *Velai*. The Word Symbol has various Significations: Taken in the most general Sense it signifies a Note or Mark of something different from the Image of the thing it self, as the Eagle, for Instance, is the Symbol of *Jupiter*; the Cock, of *Mercury*; the Shield, of *Minerva*; the Bonnet, of *Liberty*; and so of other things. Symbols of this sort were very frequent among the Ancients; for they had Symbols of Gods, Cities, the Parts of the World, Rivers, and an infinite number of other things. The same thing had oftentimes also many Symbols. They also gave the Name of Symbol, tho' in the feminine Gender *Symbola*, to what every one of the Guests contributed to the Feasts, whether in Money or other things. 'Tis in this Sense that such of those Guests as brought no Present with them, were call'd *Asymboli* in *Terence*. The Word *Symbola* was also in use for every other sort of thing to which many contributed.

They gave the Name of Symbols to certain Pledges of Friendship, such as those, for Instance, given by a Lover to his Mistress, or to her that he courted for a Wife. In Law also they sometimes gave the Name of Symbols to the Marks or Seals fix'd by Magistrates to publick Acts.

Symbols were also Marks or Pledges of Faith given or preserv'd, of Contracts made, and Treaties between Persons, People or Princes. The Hand is in a particular manner a Symbol of Faith given or kept, as we often find upon Medals. 'Tis likewise a Mark of Concord between Princes and People; of which kind many occur in Medals, where sometimes two, and sometimes three Hands are join'd together.

'Tis in some one of these last Senses, that the Word *Symbol*, I think, ought to be taken here. 'Tis given to the *Velaunians*; perhaps by some neighbouring People, the *Avernians*, it may be, either as a Mark of some Treaty with them, or of Concord, or perhaps of Union and Society. 'The *Velaunians*, or People of *Velai*, *Strabo* says, were formerly compriz'd with the *Avernians*, but are now a distinct People from them.' Some perhaps may say that this Hand was a Symbol given by the *Avernians* to those of *Velai*, in Memory of their having formerly been one People with them; but this is mere Conjecture.

*The End of the THIRD VOLUME.*